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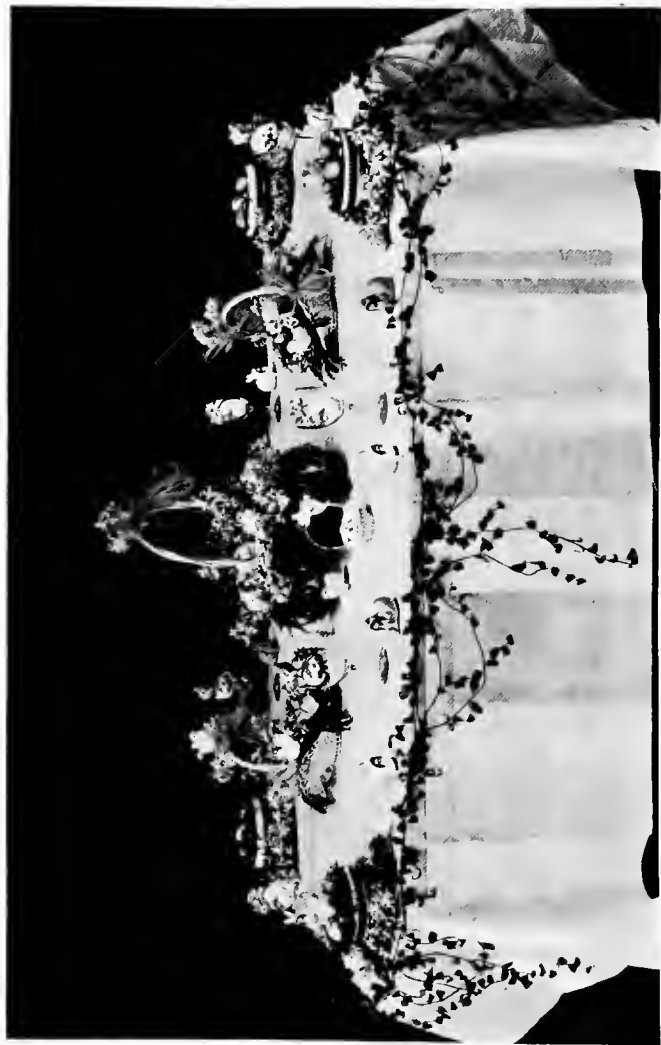


PLATE I.

An Easter Party Table. *Frontispiece.*

THE PARTY BOOK

BY
WINNIFRED FALES
AND
MARY H. NORTHEND

Illustrated

BOSTON
LITTLE, BROWN, AND COMPANY
1921



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PREFATORY NOTE

THE authors desire to acknowledge the courtesy of the publishers of the *Ladies' Home Journal*, *Good Housekeeping*, *Harper's Bazaar*, *The Housekeeper* and *Modern Priscilla*, in permitting the inclusion of published material. Also of *Dempsey and Carroll*, New York, in supplying specially prepared samples of engraving, and the *Dennison Manufacturing Company* in giving permission to illustrate many of their exclusive designs in table accessories.



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PART I

THE PARTY BOOK

CHAPTER I

THE INVITATION

SAVE for the most informal affairs, the engraved invitation has almost entirely superseded that written by hand. This is doubtless due in part to the fact that engraved blank forms, on which the date and character of the entertainment can be filled in with pen and ink, are now considered permissible, so that it is no longer necessary to incur the expense of having a new plate engraved for every occasion. Many hostesses keep a supply of these blank forms constantly on hand.

The importance of the quality and style of the invitation can hardly be overestimated. Correctly phrased, and engraved in approved

fashion on fine stock, it testifies to the sender's familiarity with the usages of the best society. For this reason it is a fatal mistake to employ an inferior engraver for the sake of a small saving in cost. Remember that, like the visiting card, the invitation is the personal representative of the one who issues it; so let both material and workmanship be of the best.

Within recent years, the use of a card instead of a folded sheet for invitations other than weddings and the most formal dinners, has become quite general. Either plate or suede finished stock may be used with perfect propriety, but the latter is considered a little more elegant. The double envelope is invariably used for folded sheets — the inner one being ungummed and bearing only the name without the address — and the single envelope for cards.

The most fashionable styles of engraving for wedding invitations at the present time are Shaded Old English and Shaded Roman. Less expensive than either is the medium heavy Script, which is always in good form, although the very fact of its lower cost causes it to be shunned by the ultra-fashionable.

Mr. and Mrs. James Frederick Townsend
request the honor of your presence
at the marriage of their daughter.
Florence Belden.
to
Mr. Howard Blake Pierrepont.
on the afternoon of Wednesday, the eighth of June.
at three o'clock.
Saint Thomas Church.
Fifth Avenue and Fifty-third Street.
New York.

PLATE II.

Examples of both the Script and Old English are given on Plates II and III. It will be noticed that both invitations are for church weddings, hence the ceremonious phrase, "request the honor of your presence." For home weddings the less formal, "request the pleasure of your company," is used instead.

In still another form, the words "your company" are omitted from the second line, which is followed by a blank space in which the hostess writes the name of the intended recipient. The third line then reads, "company at the marriage of —" etc. This is thought to give to the invitation a little personal touch that is lacking in the ordinary formula, the only drawback being the extra amount of labor involved.

A wedding invitation is always issued in the names of both parents, if living: otherwise, in that of the surviving one. In case the bride elect is an orphan, the invitations may be issued by the nearest of kin, by a guardian, or even by the parents of the bridegroom.

Accompanying the invitation to a church wedding, there should be a card of admission, reading simply:

Please present this card at
Saint Bartholomew's Church
on Thursday afternoon the tenth of June.

There may also be a card for the reception, and an "At Home" card, the forms being as follows:

Reception
from half after three until five o'clock
Six hundred and eighty Fifth Avenue.

At Home
After the first of September
Sixty-three Elm Street
Bronxville, New York.

A separate card must be used for each purpose. It is the grossest breach of etiquette, for instance, to engrave the At Home announcement in the corner of the wedding invitation.

For invitations to all functions other than weddings, the medium heavy Script is the accepted style of engraving. For small afternoon teas it is still considered proper to send the visiting card with the date and hours written in the lower, left-hand corner; but for the more elaborate "At Homes" a specially engraved card, for large affairs, a folded sheet, is usually sent. If

Mr. and Mrs. Charles Henry Turner

request the honor of your presence

at the marriage of their daughter

Hazel Grace

to

Mr. Claude Franklin Day

on the afternoon of Wednesday, October the twelfth

at half after five o'clock

First Presbyterian Church

Malone, New York

PLATE III.

a friend is receiving with the lady of the house, her name should also appear on the invitation.

The name of the host rarely appears on an invitation for an afternoon function, and never on that for a ball, but invitations to dinners, evening receptions and weddings are always issued jointly. In the case of a widow, the married name should be used: "Mrs. John Sherwood Tomkyns," not "Mrs. Catherine Adams Tomkyns."

On the other hand, it is considered improper for a gentleman to send invitations to ladies in his name alone, the only exception being when a father who is a widower sends out invitations for his daughter's wedding. On all other occasions, his daughter or a near relative would assist him in receiving, and her name should always be joined with his on the invitations.


A bachelor, desiring to entertain ladies, invites a woman relative or a married friend to assist, the invitations being sent out in both her name and his.

The abbreviation "R. S. V. P." is practically obsolete, the favored form at present being

“Please respond,” varied occasionally by “An early reply is requested,” although by many this is felt to be a trifle too urgent. As a matter of fact, the prospective guests are supposed to be sufficiently conversant with social conventions to know when an answer is required, and to possess the courtesy to send it without the necessity of a reminder. To the everlasting discredit of American society, however, it must be reluctantly confessed that owing to an almost universal carelessness and lack of consideration in this regard, many hostesses feel compelled to continue the use of a phrase which common politeness should make superfluous.

The foregoing applies only to luncheons, dinners, wedding breakfasts and evening functions where supper is to be served, especially to those held at hotels, where it is very necessary for the hostess to know how many will be present, before completing her order.

One of the minor changes in form which has taken place within the last decade, is in the manner of writing the date. Until recently the accepted style was to place the name of the month first, the date following, as: “October



*Mrs. Edward James Marshall
requests the pleasure of your company
at luncheon
on Wednesday afternoon the fifteenth of June
at half after one o'clock
Seven hundred and sixty-two Fifth Avenue*

*To meet
The Honorable Edward James Phelps
Mr. and Mrs. Charles Raymond White
request the pleasure of your company
at dinner
on Thursday evening the seventeenth of May
at half after seven o'clock
Three hundred and sixty Riverside Drive*

the twenty-eighth." This method is still used to a small extent, but the preferred form is "Thursday the twenty-eighth of October." On all except "At Home" cards, the word "afternoon" or "evening" should also appear.

A most important rule is that forbidding the use of abbreviations other than "Mr." and "Mrs." "Doctor Charles Edward Mortimer," not "Dr. Charles E. Mortimer," nor "Chas. E. Mortimer, M.D." The only exception to this rule — which includes the spelling of dates and street numbers as well as of proper names — is in the case of a name otherwise too long to be engraved on one line. Naturally, such a contingency very rarely arises.

When invitations for a dinner or reception are issued in honor of a distinguished guest, the name of the latter should precede that of the host, as in the example given. This is a complete reversal of the form in use until quite recently, but must be admitted to express a finer courtesy than that in which the name of the host takes precedence.

It is frequently asked whether invitations should be sent to persons in mourning, and the

answer is, by all means, after the first month. There is no reason for adding to the burden of grief by letting the bereaved feel themselves forgotten by their friends. Of course it is understood on both sides that the invitation will not be accepted, but it is nevertheless a pleasure to the recipient to feel herself remembered, and after the first month of mourning, invitations should be sent as usual with the exception of those for dinner and luncheon.

It is not considered good form to address an invitation to the "Messrs. Brown." Each male member of a family should receive a separate card. On the other hand, it is perfectly proper to address an invitation for sisters to "The Misses Brown." For informal festivities, invitations are nowadays frequently given and accepted over the telephone, but it is advisable to supplement them with a note, both as a matter of courtesy, and in order to avoid any possibility of a misunderstanding with regard to the day and hour. It is now considered perfectly correct to send invitations by mail, with the exception that in some of the smaller towns, those for dinner are still delivered by private messenger.

This distinction is waived, however, in the larger cities, where the long distances between the homes of one's friends render such a course impracticable.

CHAPTER II

HOW TO SET THE TABLE

LUNCHEON

To many hostesses of the older generation, a table minus a cloth gives an impression of bareness and incompleteness. For the benefit of such, it may be stated most emphatically that fine damask is never out of fashion, and that she whose handsome table linen is her special pride, may display it to her heart's content without fear of falling under the ban of that social bogey — Bad Form.

It is nevertheless true that the bare table is at present favored for luncheon, and to the unprejudiced the fashion has much to commend it. The laundering of the doilies used beneath plates and dishes is far less costly and laborious than that of a large and heavy table-cloth. Then, too, it is extremely monotonous to have the table always set in the same way, and the daily

change from the bare table at luncheon to the covered one at dinner, is consequently an agreeable one to the majority.

In setting the luncheon table, begin with the centerpiece of lace or embroidered linen. On this arrange the flowers or whatever is to be used as the principal decoration of the table. If the former are selected, as soon as a satisfactory effect has been assured, remove them to a cool place until the last moment before announcing luncheon, in order to prevent wilting.

Next in order are the candlesticks. These may be of any style or number, two or four being most commonly used. Colonial styles in clear crystal are much liked, and silver is of course always appropriate. For carrying out special schemes of decoration, or for certain holidays, china, brass and even wood are sometimes used, but these are the exceptions rather than the rule. The shades may be of silver, beads, silk or paper, and they, as well as the candles, should harmonize with the color motif selected for the table as a whole.

On a round table, two, three, or four candlesticks may stand just beyond the edge of the

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centerpiece, at equal distances from each other, or near the edge of the table, their number depending upon that of the covers laid. One candle to every two guests is a good rule. On a square table, they are either grouped around the centerpiece, or placed at the four corners, while on a long table the usual plan is to place them at regular intervals along the center. Occasionally, however, they are arranged in a double row, on either side of the table and about twenty-four inches from each edge, in the proportion of one candlestick to every two or three covers. This arrangement would of course only be effective on a very wide table.

If candelabra are used instead of single sticks, do not have them so high as to interfere with conversation across the table. Should it be desired to use an elaborate candelabrum as the central decoration, surround it by low bowls of flowers, placed at equal distances from the base and from one another.

The next step in arranging the table is to lay at each place a doily of suitable size, allowing for at least twenty-four inches between the plates. Some hostesses use doilies which will

just accommodate the latter, while others prefer one large enough to permit the silver to rest upon it as well, thus not only avoiding the clatter of knives and forks against the bare wood, but also the possibility of injury to the polished surface.

If the smaller size is used, put a tiny doily at the top of the cover — that is toward the center of the table — and to the right, where it will be opposite the ends of the knife blades, and on it stand the water glass. To the left, opposite the ends of the forks, place a slightly larger doily for the bread and butter plate, whose use is one of the chief distinctions between the luncheon and the dinner table. The doilies should all be of the same pattern, and should match the centerpiece if possible. If they have plain linen centers — which are the most practical — asbestos mats may be used beneath the place doilies to protect the table from the hot plates. This plan also eliminates the possibility of noise when plates are changed between the courses.

Lay diagonally across the bread and butter plates, the silver spreaders; then arrange the remainder of the silver. Various writers on this

subject have made very positive and precisely contradictory statements regarding the number of knives and forks for each cover; but as the silver service must naturally correspond with the number and character of the courses, there can be no hard and fast rule other than the now generally accepted one that the forks or spoons to be used for the sweets and dessert should not be placed on the table in advance, with the rest of the silver, but brought in when they are served. If, for example, the luncheon menu is to consist of fruit cocktail, bouillon, an entrée, game, salad and an ice, there should be on the right of the plate, with blades turned toward it and the ends of the handles half an inch from the table edge, a knife for the game, one for the entrée — unless it is a dish for which no knife is required, such as creamed sweetbreads — and a bouillon spoon. A few authorities advocate arranging the silver from the plate outward, in the order in which it is to be used, and a still smaller number place the spoon between two knives; but the vast majority agree on the far more sensible plan of starting at the point farthest from the plate, and working toward it.

In the present instance, therefore, the bouillon spoon will be on the outside, then the entrée knife and lastly the game knife, close to the plate; while laid diagonally across all three, will be an oyster fork or a special fruit fork for the cocktail.

On the left side, following the same method, the entrée fork will be placed farthest from the plate, then the game, and lastly the salad fork.

Menu cards are not used for luncheon, except for some special occasion like an April Fool or Hallowe'en affair, where the names of the dishes are written in the form of conundrums, or have some special bearing upon the character of the entertainment. The place cards should either be hung upon the rims of the water glasses, or stand between them and the bread and butter plates, together with the individual salt dishes. Lay the napkins, folded square, in the plates, or at the left of the forks if the first course is to be served before the meal is announced, and complete the setting of the table by placing here and there, on small doilies, fancy dishes containing salted nuts, olives and bonbons.

THE DINNER TABLE

The chief differences between the dinner and the luncheon table are in the presence of the cloth on the former, and the absence of the bread and butter plate. The silence cloth is first laid, serving the double purpose of ensuring noiseless service, and protecting the surface of the table from injury by hot dishes. Cotton flannel is frequently used, but is rather too thin, the thick knitted padding or the asbestos pads being preferable. The knitted material comes by the yard, and the asbestos pads in sections which permit adjustment to a table of any size by simply adding or removing one or more sections.

Over the silence cloth is spread the cover of lace or damask, which should have been ironed with a single fold down the center and rolled on a long mailing tube or a section of curtain pole to prevent creasing. The centerpiece and candles are next arranged, and if the table is a long one, the central decoration is usually flanked by baskets of fruit or low vases of flowers, all of which may be connected by loose garlands of

smilax running nearly to the ends of the table.

The napkins, with the dinner rolls inside, may be placed at the left of the forks if desired, but it is considered rather better form to lay them on the plates. If menu cards are used, let them lean against the napkins unless, as at some very elaborate dinners, bouquets for the ladies and boutonnières for the gentlemen are arranged in silver holders in the spaces occupied at luncheon by the bread and butter plates. In this case, the menus may lean against the holders.

If there are favors, place them at the left of the covers, beyond the forks. It is no longer fashionable to present gifts of valuable jewelry or costly articles of gold and silver to dinner guests. If favors are used, they should either be in the form of some quaint and amusing symbol of the day or occasion, or trinkets of no intrinsic value, whose charm lies in their daintiness or ingenuity of design. In many instances, the favors take the form of fancy receptacles for bonbons or ices. In the latter case, the ice is placed in a paper cup which fits into the recep-

tacle and may be removed when emptied, leaving the favor itself clean and dry.

DESSERT AND THE FINGER BOWL

The formal dinner is divided into three parts: the oysters and soup, which may be termed preliminary courses; the heavy dishes of fish, meat, poultry and vegetables; and the dessert, which in this sense is loosely used to include the sweet dishes as well as the cheese, ices, fruits and coffee. The most noticeable point/of division is that between the salad and the sweets; for when the former has been finished, the table must be cleared of everything pertaining to the earlier courses, even to the salt dishes and olives, and the crumbs carefully removed either with a folded napkin or a scraper. Only the nuts, bonbons, and the decorations remain. The sweet course is then served, the necessary forks or spoons being laid beside the plates. The ices follow, accompanied nowadays by a special little fork instead of a spoon, and then the cheese and crackers. Finally, before each person is placed a fruit plate, on which are a doily and a finger bowl. The latter is frequently of Russian or

Benares brass at the present time, but the preference for metal is not likely to be permanent, and either plain or engraved crystal is always in perfect taste. A slice of lemon or a rose geranium leaf is often placed in the water, and the fad of the moment is to have a tiny waxen swan floating on the surface.

As the plate is set before each guest, he or she lifts the bowl and doily and places them on the table on the farther side, leaving the plate empty for the fruit, which is then passed by the waiter. When the course is finished, the plates are removed and the bowls drawn to the front of the table, the finger-tips dipped in the water and dried on the napkins. The coffee then closes the repast, served either at table or in the drawing-room, at the option of the hostess, and with or without cordials. Last of all, it is the fashion just now to pass mint confections, which leave a clean, refreshing taste in the mouth and an agreeable odor on the breath.

THE BUFFET SUPPER

The table may be spread and decorated as for luncheon or dinner, but there the resemblance

ends. At the four corners, where they can easily be reached by the waiters, or by the gentlemen if they are to serve the ladies, arrange low stacks of alternate plates and folded napkins. At one end should be the coffee service on a tray, and two or more salvers for passing the filled cups, cream and sugar. At the opposite end may be the punch bowl. Along the sides put rows of forks and spoons, and the eatables, attractively arranged and garnished.

A CHAFING-DISH SUPPER

This may be a "sit-down" affair or otherwise, the only difference, so far as the table is concerned, being in the arrangement of the necessary plates and silver. In either case, let the chafing-dish and appurtenances stand at one end, or, if desired, there may be one at each end, presided over by the hostess and some friend who is skilled in that fascinating style of cookery. Another guest may be invited to mix the salad in a large bowl at one side of the table, the vegetables and condiments being grouped around it, ready to hand. If the household boasts an electric toaster, the bread for the rabbit, Newburg,

or whatever comestible is to be the *pièce de résistance*, may be toasted on the table. Otherwise it should be prepared in the kitchen and brought in at the psychological moment.

The very informality of a party where the guests take part in the preparations and wait on one another, makes for jollity and good-fellowship, and invests the affair with a charm that is never attained by the more stately functions where convention rules.

CHAPTER III

FORMAL AND INFORMAL MENUS

THE formal dinner menu of to-day differs materially from that of a hundred — fifty — even twenty-five years ago. Owing in part, doubtless, to the growth of popular interest in dietetics, more, perhaps, to the increased cost of food-stuffs, and most of all, let us pride ourselves, to a dawning sense of decency, diners-out are no longer compelled to plod through fifteen or twenty courses of heavy, indigestible viands, washed down — literally — with an inordinate quantity and variety of wines and cordials. By degrees, the number of entrées has shrunk from five or six to one, or, at most, two. The “cold cuts” have vanished; the “*relèves*” and roasts have been reduced to one each; while as for the cold sweets and hot sweets, of which the assortment served at a single meal might include fresh, dried, preserved and crystallized fruits, several kinds of cake, jellies, custards, rich pud-

ding and blanc mange, only a cold *or* a hot sweet dish is now served, followed by an ice, a little fresh fruit and a few confections.

The proper arrangement of the courses for a formal dinner is as follows:

MENU

Oysters
Soup
Hors d'œuvre
Fish
First Entrée
Second Entrée
Roast
Punch or Sherbet
Game or Poultry
Salad
Hot or Cold Sweet Dishes
Ices
Fruit Cheese
Coffee

Like all good rules, this one has several exceptions, and before stating them it may be as well to straighten out one point that may prove puzzling to a reader who consults the encyclopaedic cookery books of the great chefs. In some of these it is stated with an air of greatest authority that the entrées precede the roast,

which in turn is followed by sherbet, game and salad. In others, the entrées are said to be followed by a "remove" or "*relève*," while the roast is tucked away down at the bottom of the menu just before the salad and sweets. The mystery is easily solved, however; for by a comparison of sample menus from both classes of volumes, it will be discovered that it is only the nomenclature which varies, some writers using the term roast to designate the saddle or fillet or other heavy meat dish which is the principal feature of the first half of the meal, while others apply it to the game which graces the second half. In either case, it is immediately preceded by the entrées, so that the case appears to be one of those in which you pay your money and take your choice — the more so as on many occasions the roast and game courses are combined by compromising on a capon, turkey or pair of ducks.

But to our muttons — otherwise, our exceptions. The first one might be put in the form of a conundrum: "when is an oyster not an oyster?" Answer: when it is a clam. In other and less cryptic terms, since the slippery blue-

point suffers a loss of reputation during certain months of the year, a substitute must be found. This is almost invariably the little-neck clam, which, like many dramatic and operatic understudies, threatens to steal the laurels from the star performer.

Other exceptions are made in regard to the salad and dessert. More often than not, the former is served with the game, instead of as a separate course, while the sweet dishes are not infrequently conspicuous by their absence, an ice of some description, with a few small fancy cakes, cheese with crackers, fruit and coffee being all-sufficient. On the other hand, if a pudding, custard, or jelly is served, the ice is often omitted.

Diversity of opinion among the highest authorities extends even to menu cards, it being stated with equal positiveness that they "are now out of fashion except for public and semi-public banquets," and that they "must invariably be used at all but the *most* informal dinners." It is therefore left to the convenience of the hostess to say which ruling she will adopt. As menu cards are an aid to the carrying out of

the decorative scheme, their use is to be recommended from that standpoint, at least. For small dinner parties they may be neatly written or lettered by hand, the cards themselves being either purchased from a stationer or printer, or made at home to conform to the guest cards and table decorations.

An amusing idea, suited to all but the most stately occasions, is to intersperse the menu with quotations appropriate to the different viands. A wealth of material can be obtained from the various cyclopedias of quotations on the market, two of which — *Quotations for Occasions*, by Katherine B. Wood and *Books and My Food*, by Elizabeth Luther Cary — are devoted exclusively to sentiments which apply, or are most divertingly misapplied, to entertaining in its various branches. Their use is aptly illustrated by the following example, which is also correct as to form. (Note that the hors-d'œuvres do not appear on the menu, and that the sorbet is merely given a separate line but does not appear as a distinct course.)

"Feast with the best, and welcome to my house."

Taming of the Shrew, V, 2.

MENU

CONSOMMÉ CELESTINE

"A hot friend cooling."

Julius Cæsar, V, 2.



CHICKEN HALIBUT

VIENNESE POTATOES

"From the rude sea's enraged and foamy mouth."

Twelfth Night, V, 1.

"Let the sky rain potatoes."

Merry Wives of Windsor, V, 5.



CREAMED SWEETBREADS IN RED PEPPERS

"A morsel for a monarch."

Antony and Cleopatra, I, 5.

ASPARAGUS

"Fingers were made before forks."

Swift, Polite Conversations.



GRILLED BREAST OF MUTTON

MUSHROOM SAUCE

"What's this? Mutton?"

Taming of the Shrew, IV, 1.

"I came upstairs into the world, for I was born in a cellar."

Congreve, Love for Love.

GRILLED TOMATOES

"A dish fit for the gods."

Julius Cæsar, II, 1.



SORBET

"So coldly sweet."

Byron, Giaour.

ROAST CAPON, CHESTNUT DRESSING ROMAINE

"Stuffed with all honourable virtues."

Much Ado About Nothing, I, 1.

"I warrant there's vinegar and pepper in't."

Twelfth Night, III, 4.



RICE CROQUETTES WITH ORANGE-RASPBERRY SAUCE

"Any pretty little tiny kickshaws, tell William cook."

Henry IV, V, 1.

FROZEN PUDDING

FANCY CAKES

BRIE

FRUIT

"'Tis the dessert that graces all the feast,

For an ill end disparages the rest."

W. King, Art of Cookery.

COFFEE

"And for my soul I cannot sleep a wink."

Pope, Satires, 1.

Hors-d'œuvres may include such hot dainties as timbales, croustades and mousselines, or cold ones as caviare, anchovies, olives, radishes, canapes and tunny fish.

The soup served at a formal dinner is usually clear, unless a choice is given, in which case one clear and one thick soup should be prepared.

Entrées. If two are served, let the first be light and the second heavy. Sea foods in some style — as lobster timbales, oyster patés, etc. — are

popular as first entrées. The second should be accompanied by a vegetable.

Fish, if boiled or baked, is served with potatoes. When broiled or cooked in some fancy manner, cucumber salad is the correct accompaniment.

The roast may be either a saddle, or a tenderloin, or poultry. It is accompanied by one or two vegetables.

The punch or sorbet is served in small glasses, and may accompany the game course instead of being served separately.

Game may range all the way from reed birds to pheasant. If poultry has been served as a roast, this course consists preferably of very small birds, or it may be omitted altogether.

The salad should be cold, crisp, light and pungent. Romaine or lettuce hearts, which have been dressed with oil and Tarragon vinegar in a bowl previously rubbed with garlic, are the favorites. Chicken and lobster are "bad form," merely because too heavy to be enjoyable so near the close of the meal. As previously stated, the salad is often served with the game instead of following it.

Sweet dishes include puddings and pies, cake, jelly, custards, all sorts of molded dishes, fancy pastry pancakes, fritters and soufflés.

Dessert is what a noted etymologist once called an "umbrella word," because it covers so many things. The majority of us use it improperly, and having partaken of pie or pudding, believe that we have had dessert. As a matter of fact, we have had a sweet, as dessert properly includes only cheese, fruit, ice-cream and bonbons.

The coffee should be strong, black and fragrant, and served in small cups, accompanied by sugar but no cream. (As *tasse* means cup, let us avoid the too common error of saying "demi-tasse cup.")

HOT WEATHER MENUS

Assuming the hostess to be in the country or at the seashore, the menu for the summer dinner party will differ in many respects from that of winter. Formality is relaxed and more consideration given to comfort and convenience. The viands are lighter in character, and more cold dishes are served. Grapefruit sometimes re-

places or precedes the clams, and soup may be omitted or served cold or jellied. Fried dishes should be avoided, and the sauces should be acid whenever possible. If near the shore, sea food of all descriptions will of course figure conspicuously on the bill of fare. Sweet dishes are better tabooed, ice-creams and particularly fruit water-ices being infinitely more grateful and refreshing.

Whatever the season of the year, the eye as well as the palate should be consulted in making up the menu. The simplest dish, tastefully garnished and served, is enjoyed far more than an elaborate one badly served. Vary the color as much as possible from course to course, always remembering to avoid anything that will clash with the table decorations. A French rule is to have every sauce of a different color, this being easily accomplished with the aid of eggs, caramel and vegetable coloring.

THE LUNCHEON MENU

For elaborate luncheons, there is but little difference between the menus for luncheon and those for dinner, except that the dishes are usu-

ally lighter in character, and that it is the rule rather than the exception to combine the roast and game courses, poultry or birds being preferred in most cases to solid roasts of beef and mutton. This is another of those cases, however, where the hostess may feel at liberty to exercise her own discretion. Bouillon, served in cups, replaces the heavier soups, and is made most appetizing by floating a spoonful of salted, whipped cream or white of egg on the surface of each portion. Grapefruit or a fruit cocktail frequently opens the meal, in which case clams are omitted. The following sample menu gives an excellent idea of the character of the dishes suitable for a luncheon. In order to show how the succession of colors is planned, the garnishments and sauces are given in parentheses. They would not of course appear on the cards. For a hot weather luncheon, raspberry ice-cream or chilled watermelon might replace the sweet course. It will be noticed that the colors red, green and white appear successively, and it may therefore be assumed that the table decorations would be red for a winter, and green and white for a summer luncheon.

MENU

GRAPEFRUIT COCKTAIL

(Garnished with mint — *green* — and maraschino — *red* — cherries)

CHICKEN BOUILLON (Whipped cream on top) — *white*

CELERY (*white*) OLIVES (*green*)

LOBSTER CUTLETS

(Garnished with sweet Spanish peppers and parsley — *red* and *green*)

ROAST GUINEA HEN (Garnished with parsley)

RICED POTATO (*white*)

CURRANT JELLY (*red*)

FRENCH PEAS (*green*)

SALAD MACEDOINE

(Romaine, tomatoes and celery — *green*, *red* and *white* — with whipped cream mayonnaise — *white* — garnished with sliced stuffed olives — *green* and *red* — parsley — *green* — and the whites of hard boiled eggs stamped out in fancy shapes)

STRAWBERRY MARMALADE PANCAKES (or raspberry ice, or frappé watermelon — *red*)

CHEESE (*white*)

CRACKERS

COFFEE

AFTERNOON TEAS

An afternoon tea is properly a simple and very informal affair. There is no set table, the tea-tray being brought in by a maid, and the beverage prepared by the hostess and served with only very thin bread and butter, hot tea cakes,

or delicate wafers as an accompaniment. The tea-table is merely a convenient focusing point for a small group of congenial friends, and affords a graceful and very enjoyable means of dispensing hospitality.

The function commonly known to American society as a "tea," is, however, an entirely different matter, being in reality an afternoon reception. The dining table, prettily decorated with flowers and candles, has usually a large tea-urn at one end, and a coffee or chocolate service at the other, presided over by friends of the hostess, the space between being filled with plates of cakes and sandwiches, bonbons, olives and even salads, with bouillon in cold weather. Ices are customarily served, and there may be a punch bowl on a small side table. Friends of the hostess serve all the refreshments as a rule, but there should be a maid in attendance to remove the soiled cups and plates and bring in clean ones.

SUPPER PARTIES

The old-fashioned supper party, with the guests seated at the table, is being revived. The

menu is of course less elaborate than that for dinner, but follows the same general order. First, clams or oysters, either on the half-shell or in the form of cocktails; then bouillon, *en tasse*, followed by an entrée such as sweetbreads à la financière, crabmeat fricassée, or lobster croquettes. Next, some sort of game, in season, and salad of any sort, the two often served together; and finally, ices, fruit and bonbons.

Of course a much simpler supper may be served with perfect propriety, especially when the hour is very late, as, for example, after the theater or opera. Clams or oysters, an entrée, or possibly only a lobster or chicken salad, with an ice to follow, is in perfectly good form, while for a small, impromptu party, a rabbit, a Newburg, or creamed oysters, prepared at table in the chafing-dish, and accompanied, save in the first instance, by crackers, cheese, coffee, and perhaps a bottle of beer or ale, are deemed sufficient.

Supper at a dancing party or cotillion is usually of the buffet type, the dishes all being arranged on a large table, from which the gentlemen serve the ladies. Pâté de foies gras, chicken

in aspic, salads of all descriptions, croquettes, cakes, jellies, ices and bonbons may be mentioned among the suitable dishes for such occasions, the number and variety served at one time being entirely at the discretion of the hostess.

The following suggestions are merely intended to show how mystifying and amusing menus for informal entertainments can be worked out with the aid of symbols and plays upon words. By following similar methods, the hostess will be able to evolve numberless variations to suit all occasions.

A NEW YEAR'S SUPPER

(Each article on the bill of fare commencing with the sound of "new.")

NEWBURG (Lobster)

NEWMARKET SANDWICHES

(Chopped hard-boiled eggs, capers and celery)

NEWBURY SALAD

(Tomatoes, cress, carrots and a grated onion. Mayonnaise dressing)

NEW YORK ICE-CREAM

NEW YEAR'S CAKES

NOUGAT

NEW-MADE COFFEE

The cakes may be any kind of rich cup cakes, covered with white icing, on which the date of

the New Year is marked with melted chocolate. New York ice-cream was invented by a famous chef. The recipe is as follows: Three cupfuls of milk, one-fourth pound of gelatine and ten tablespoonfuls of sugar. Heat slowly to boiling point, stirring to aid in dissolving the gelatine. Flavor with vanilla. Beat the yolks of ten eggs with a little cold milk, add the boiling milk, and strain into the freezer. When it begins to freeze, whip one cup of cream to a stiff froth, and beat into the mixture.

A VALENTINE LUNCHEON

OYSTERS À LA ST. VALENTINE

(Oysters on the half-shell, each garnished with a small heart cut from a sweet red pepper with a tin cutter)

LOVERS' POTION

(Bouillon containing paste hearts)

SARDINE RINGS

(Split sardines along one side and fill with a mixture composed of bread crumbs and oil from the can, highly seasoned with mustard, cayenne and onion juice. Fasten heads and tails together to form rings, and grill. When done, remove skewers)

SWEETHEARTS

(Sweetbread patties in heart forms)

LOVE BIRDS

(Any small birds, on toast)

VALENTINE SALAD

(Any preferred salad served in individual, heart-shaped paper cases, with a gilt metal arrow thrust into each)

CUPIDS (Ices in Cupid molds) BRIDE CAKE

KISSES

A COLONIAL TEA

This would be appropriate either for Washington's Birthday, or Independence Day. If used for the former, it might be called a Lady Washington Tea. The list of refreshments was copied from an old cookery book of the colonial period. Of course the hostess may modify it to suit her own convenience.

"The dishes proper for a handsome tea-table are: Tea and coffee; light biscuit, with honey; cold ham, glazed thickly all over with a mixture of bread-crumbs, cream and yolk of egg; two smoked tongues, one placed in the center of the platter, the other cut into slices and laid around it; hot game pie; chicken or lobster salad; oyster patties, sweetmeats, mixed cakes, blanc-mange and plum cake."

A SAINT PATRICK'S DAY DINNER

MURPHY BISQUE (Potato soup)

SHILLALAHs (Bread sticks)

CHICKEN PADDIES WITH EMERALDS (Chicken patties with peas)

DUCK À LA DUBLIN

GREENS (Spinach)

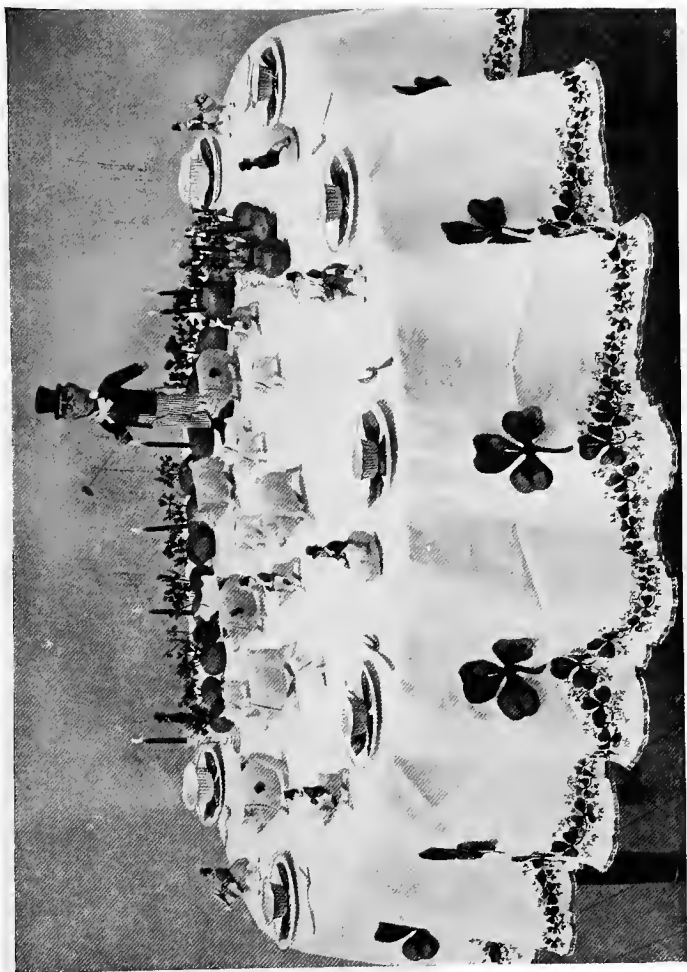


PLATE V.

A Novel Table for St. Patrick's Day.

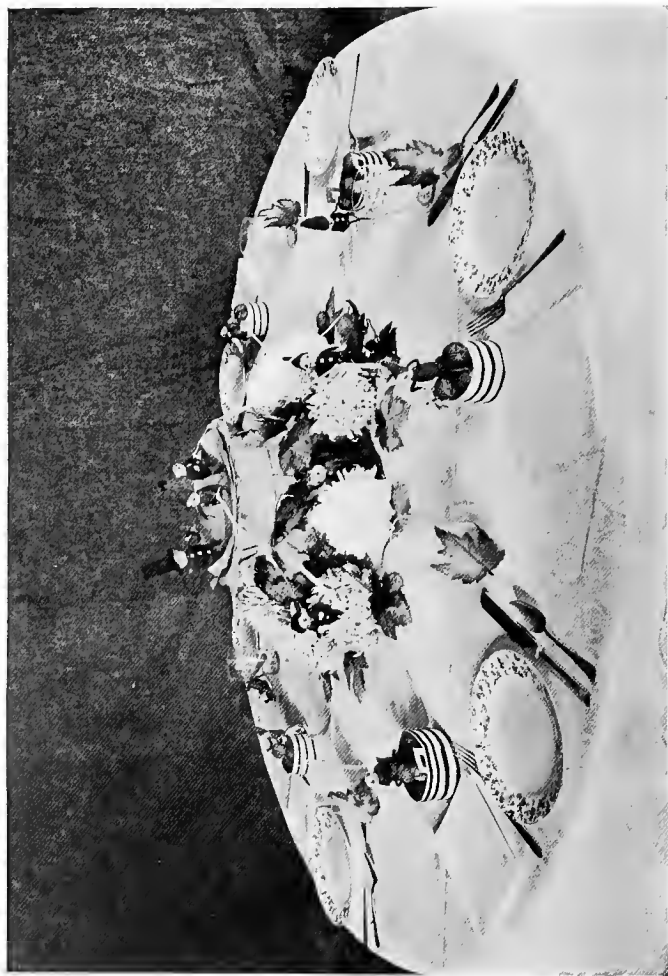


PLATE VI.

A Brownie Table for Hallow-e'en.

SHAMROCKS

(Mint jelly moulded in sheets and cut out in shamrock forms with a tin cutter)

SPUDS

(Potato salad served in baked potato shells)

COUNTY CORK CROQUETTES

(Ice-cream croquettes rolled in coarsely chopped nuts to simulate ground cork)

BLARNEY STONES

(Small, irregular pieces of cake dipped in chocolate, the name being lettered on each in white icing)

CAPE CLEAR COFFEE (Ordinary black coffee)

The recipe for the ducks is as follows:— Cut up a pair of ducks and fry with two sliced onions and four ounces of chopped ham. Add two ounces of flour, followed by a pint of hot water, two tablespoonfuls of vinegar, some parsley, thyme and sliced celery root. Put into a casserole, cover tightly, and cook one hour. Then turn out in a border of mashed potato, made green with spinach coloring, and garnish with shamrocks.

A FOOLS' DAY LUNCHEON

Note that the menu is apparently turned topsyturvy.

TURKISH COFFEE

(Oyster or clam cocktail served in a demi-tasse. The sauce colored very brown with walnut ketchup)

BISCUIT TORTONI

(Jellied chicken broth, served in a biscuit cup, with a layer of salted whipped cream spread smoothly over the top)

CAKES (Lobster croquettes made into flat, round cakes)

WALDORF SALAD

(Any creamed entrée, served in apple shells on leaves of lettuce)

SPRING LAMB ROAST

(The "roast" is apparent, when small, woolly lambs with tags bearing the legend "April Fool" are brought in on plates and set before the guests. When the laughter has subsided, the real roast, which should be something other than lamb, is served)

CUTLETS

(Chicken salad in aspic, molded in cutlet-shaped molds, with a spoonful of mayonnaise on each)

BROOK TROUT

(Cake baked in a sheet is cut out with fish-shaped cutters, iced, and the "speckles" of the trout marked with chocolate)

CONSOMMÉ MERINGUE

(Ice-cream is served in bouillon cups. The meringue is sweetened and flavored whipped cream)

AN EASTER LUNCHEON

CHICKEN BOUILLON

EASTER EGGS

(Creamed oysters in egg-shaped patty shells)

PIGEONS (Squab on toast)

CHICKEN SALAD

EASTER NEST

(Blanc-mange, variously tinted and molded in blown egg-shells.)

Placed in molded nest of jelly, with fine-cut candied peel scattered over to simulate straws)

EASTER LILIES (Ices in lily form) ANGEL FOOD (Any recipe book)

A HALLOWE'EN SUPPER

WITCH BROTH (Bouillon)

MAGICIAN'S WANDS (Bread Sticks)

DEVEILED LOBSTER

SAND WITCHES (Sandwiches) DRAGONS' TEETH (Pistachio nuts)

DEMON'S DELIGHT

(Salad brought on in a ring of nut shells holding flaming alcohol)

FORTUNE'S WHEEL

(Any preferred molded dessert in a plain, round form. Decorated with signs of the Zodiac marked in cochineal. Should contain a coin, ring and thimble)

SHIVERS (Ice-cream) BROWNIES (Any recipe book)

PROPHECY CUPS (Tea with plenty of grounds)

WHAT TO SERVE WITH SOUPS, MEATS, FISH AND GAME

For the convenience of the hostess in making out her menus, the following table, obtained from a famous French chef, is appended. The combinations recommended are not the expression of an arbitrary opinion or personal whim, but the result of long study and experience in the blending of flavors. This does not mean, however, that the serving of accompaniments other

than those indicated is necessarily a breach of the culinary and gastronomic proprieties. On the contrary, every hostess is, and must be, in this regard, a law unto herself.

SOUPS

Artichoke — Croutons, or thin rounds of bread, dipped in soup or stock and crisped in the oven.

Bisques — Same as above.

Bouillabaisse (a rich fish soup or chowder) — Thin brown bread and butter, quarters of lemon.

Clear, à la Colbert — Poached eggs on a napkin in a hot dish.

Clear, with Italian pastes — Grated Parmesan cheese.

Croute au Pot — Thin rounds of bread, dipped in the soup and then made crisp in the oven.

Hare — Red currant or cranberry jelly.

Mulligatawney — Boiled rice.

Turtle — Lemon, cut in quarters and passed separately.

FISH

Cod, boiled — Oyster, egg, or brown caper sauce.

Crab — Oil, vinegar, mustard, brown bread and butter.

Eels, fried — Tartare sauce.

Flounders, fried — Dutch sauce, quarters of lemon.

Halibut, broiled — Cucumber salad.

Lobster, salad — Brown bread and butter.

Lobster, cutlets — Shrimp sauce, fried parsley.

Mackerel, boiled — Fennel or parsley sauce.

Mackerel, grilled — Maître d'hôtel butter.

Oysters, au naturel — Cayenne, cut lemon, thin brown bread and butter.

Oysters, stewed — Croutons.

Salmon, boiled (cold) — Iced sauce Tartare, green mayonnaise, cold curry, vinaigrette, or anchovy cream sauce.

Salmon, boiled (hot) — Hollandaise, lobster, or caper sauce.

Salmon, grilled — Tartare, Bearnaise or piquant sauce, maître d'hôtel or tomato butter.

Soles, boiled — Pats of maître d'hôtel butter, brown bread.

Soles, fried — Fried parsley, shrimp, Dutch or anchovy sauce, cut lemon.

Smelts — Fried parsley, melted butter, lemon.

Trout — Maître d'hôtel butter.

Whitebait — Cayenne, quarters of lemon, brown bread and butter.

MEATS

Beef, boiled — Suet dumplings, carrots, turnips, parsnips, leeks.

Beef, fillet or steak — Maître d'hôtel butter, fried potatoes, grilled mushrooms or tomatoes, onions, and oyster, mushroom or champagne sauce.

Beef, roast — Horseradish sauce, Yorkshire pudding, tomatoes stuffed with mushrooms.

Beef, stewed — Macaroni or spaghetti.

Calf's Head, boiled — Parsley sauce, croutons.

Ham, baked — Orange salad, Madeira sauce.

Ham, boiled — Champagne sauce, purée of spinach.

Lamb, braised — Peas, young carrots, turnips.

Lamb, roast, (hot or cold) — Mint sauce, green salad, new potatoes, cut cucumber.

Mutton, boiled — Parsley or caper sauce, carrots, turnips and leeks.

Mutton, cutlets — Mashed potatoes, brown 'or tomato sauce, green peas.

Mutton, curried — Boiled rice, slices of lemon, chutney.

Mutton, grilled breast — Brown caper sauce, grilled tomatoes or mushrooms.

Mutton Kidney, grilled — Potato chips, maître d'hôtel butter, grilled tomatoes.

Mutton Kidney, stewed — Croutons, grilled mushrooms.

Mutton, roast loin — Brown caper or piquante sauce, baked potatoes.

Mutton, roast neck — Braised carrots.

Mutton, roast leg or shoulder — Onion sauce, red currant jelly.

Mutton, roast saddle — Red currant or cranberry jelly, baked potatoes.

Pork, boiled — Pease pudding or Norfolk dumplings, parsnips.

Pork, roast — Sage and onion stuffing, apple sauce, thick brown gravy or piquante sauce.

Veal, fricassee — Sippets of toast, slices of lemon, bacon, poached eggs, lemon pickle.

Veal, roast — Thick brown gravy, rolled bacon, bread sauce, quarters of lemon, force-meat balls, French beans.

Veal, stewed — Parsley sauce, cooked carrots and turnips cut in dice, peas.

POULTRY

Chicken, roast — Bread sauce and brown gravy, or Espagnol sauce, toasted bacon.

Chicken, boiled — Egg sauce, toasted bacon.

Chicken, grilled — Tartare sauce, watercress dressed with oil and Tarragon vinegar.

Duck, roast — Sage and onion stuffing, brown gravy, orange sauce or salad, green peas.

Goose, roast — Sage and onion stuffing, apple sauce, thick brown gravy.

Turkey, roast — Sausage meat or chestnut stuffing, oyster or cranberry sauce, or purée of chestnuts and fried sausages.

Turkey, boiled — Sausage meat stuffing, celery sauce.

GAME

Duck, canvas-back — Currant jelly and fried hominy.

Duck, teal — Orange salad, port wine sauce, cayenne, slices of lemon, watercress salad.

Grouse — Fried crumbs, brown gravy, bread sauce; serve on buttered toast.

Hare, jugged — Red currant or cranberry jelly, forcemeat balls.

Hare, roast — Tomato and watercress salad, cranberry sauce, bread sauce, or liver sauce.

Partridge, roast — Poivrade sauce, bread sauce or brown sauce, any nice salad.

Pheasant, boiled — Celery sauce.

Pheasant, roast — Champagne sauce or brown chestnut sauce.

Plover, roast — Good melted butter sauce with lemon juice, watercress.

Quail — Watercress, brown gravy, serve on buttered toast.

Snipe or Woodcock — Orange salad, watercress, fried potatoes, port wine sauce, serve on buttered toast.

Venison, roast — Red currant or rowan jelly, clear gravy or brown sauce, bread sauce, melted red currant jelly sauce, French beans.

PART II

CHAPTER IV

CENTERPIECES AND COLOR SCHEMES

THE day of over-elaborate table decorations is happily at an end. Gone are the towering floral structures that interposed an impenetrable barrier between guests on opposite sides of the table. Gone are the conventional bouquets containing blossoms of a dozen varieties and colors, brutally compressed into squat bunches like mammoth cauliflowers. Vanished and forgotten the giant pasties so fearfully adorned with icing scrolls and gum paste figures, flags and tinsel, candied fruits and gold and silver paper foliage. In their stead, for the most part, appear simple, graceful arrangements of flowers or fruit, whose principal color is repeated more or less insistently in the various decorative accessories, the centerpiece thus sounding the keynote of the entire table.

There are many separate factors entering

into the selection of a color scheme. The prevailing hue of the dining-room walls and of the china to be used will naturally form the first consideration. Where, for example, this chances to be Pompeian red, the hostess will find it the part of wisdom to heroically resist the temptation to issue invitations for a lavender tea! Indeed, if she be truly wise, she will not limit the color scope of her entertainments in advance by choosing pronounced colors for her permanent furnishings, but will exercise sufficient forethought to declare in favor of *écru*, green, brown or gray for the wall hangings, with a gold and white, or green and white luncheon and dinner service, which will harmonize with decorations of any style and hue.

Again, the menu for each occasion must be planned with reference to the color scheme to be employed, or vice versa; since it would be obviously inartistic to serve, for example, tomatoes in aspic, or Waldorf salad in red apple shells, on a table decked with yellow; and, finally, the various special holidays have each become so universally identified with certain colors that it would seem like defying a national institu-

tion to set a pink table for Christmas, or a red one for Saint Patrick's Day!

HARMONIOUS COLOR COMBINATIONS

Complementary colors, such as blue and orange, violet and yellow, or red and green, are of course always harmonious, though it should be borne in mind that a combination of two dark colors must be very sparingly used, or else carefully balanced by the introduction of one or more lighter tints. Thus, red and green, despite the vivid quality of the former, will appear dull and heavy unless relieved by plenty of white. Of course, in the case of a dinner table, there is always the white cloth as a background, which helps enormously, but even then care should be exercised to avoid the too solid massing of the decorations. An effect of lightness and brilliancy is produced either by leaving occasional open spaces through which the white damask can be seen, or by incorporating white ribbons, flowers, maline, etc., into the decoration itself. During the winter, cotton "snow" can often be introduced to good purpose.

After the obvious and somewhat crude com-

binations of complementary hues, come many that are subtler and less common. Parisian milliners first introduced the combination of violets with pale blue ribbon, and later that of violets with cerise ribbon or American Beauty roses, both of which are as effective for decorating the table as for crowning milady's fashionably coiffed head. Then there is the deep blue with strong emerald green, so conspicuous in many of the Scotch tartans, and the blue with orange-brown, and wonderful silvery gray and yellow harmonies of old Japanese prints. Fine wall-papers and Oriental rugs will also suggest innumerable color schemes, as will phases of nature; as, for instance, the clouds at sunset; an ice storm; or sun after a shower. Frequently a number of objects or materials will have to be combined in order to carry out a given scheme. As an example, oranges interspersed with laurel sprays, arranged in a smoked bamboo tray with a huge bow of gray maline over orange tied to one handle, would perfectly reproduce the color scheme that might be found in an old print, and an April day might be suggested by a mist of gray gauze with dashes of white and blue.

THE FLORAL CENTERPIECE

For general occasions, the centerpiece is floral, and enormous latitude is permitted in its selection and arrangement. Where there is a guest of honor, the use of his or her favorite flower — or national flower in the case of a foreigner — is a graceful compliment. The rose and lily of the valley are more or less identified with weddings, and of late years the orchid has become very popular as a bridal decoration. Christmas, St. Patrick's Day, Easter and May Day have their own characteristic emblems. Birthday tables may appropriately be decorated with the flower of the month in which the natal day occurs. For *débutante* affairs, blossoms suggestive of youth and delicacy should be chosen, such as rosebuds, forget-me-nots, pansies, single violets, sweet peas and forsythia.

In the arrangement of a floral centerpiece, two general rules should be observed. First, the decoration should not seriously obstruct the view, and, second, the flowers' natural habit of growth should be borne in mind, and the decoration planned upon similar lines. Thus, when

such blossoms as the jonquil, American Beauty rose, or chrysanthemum, which have long, erect stems, are broken off short and massed in a low bowl, the effect is decidedly incongruous. It is better to arrange a few such flowers in a slender glass vase, or induce them to stand erect in a broad, shallow receptacle with the aid of the little Japanese bronze flower holders, the latter arrangement being the more suggestive of their springing from the earth.

For the short-stemmed flowers, which — following the same analogy — should never be used in tall vases, there are innumerable charming holders. Simple and always effective is the tin ring, obtainable from any florist. This is filled and covered with damp moss, into which the stems of the flowers and a few small ferns are thrust. It may be used with a low vase of similar flowers in the center, or as a border for a circular mirror upon whose gleaming surface float miniature swans of wax or porcelain.

A recent revival is the colonial basket of plain, clear glass, which makes a most artistic holder for violets, nasturtiums, wild roses, pansies, and other small blossoms. Sometimes three medium-

sized baskets are arranged in triangular fashion in the center of the table, or a single large one may occupy the center, with smaller baskets at the four corners. Appropriate candle shades for such a table are those of clear glass beads, and the ices may be served in miniature glass baskets with a spray of the blossoms used for the centerpiece tied to the high handle of each.

Wicker baskets and wicker shades are also attractive, as are the rustic holders of bark or twigs, which can be purchased ready made in innumerable styles and shapes. Many of these can also be easily reproduced at home. A novel and beautiful centerpiece consists of a twenty or thirty inch section of a rough-barked log, some eight inches in diameter, upon which, apparently growing, are a number of artificial orchids. The log rests on a feathery mat of maidenhair fern, and the accompanying favors are small rustic baskets of lavender bonbons, their handles decorated with single orchids and sprays of fern. Tall, slender, brass candlesticks, holding unshaded candles, might have strips of bark rolled around them, with two or three of the royal blossoms clinging to each. About a

foot from the edge of the table a loose garland of smilax is arranged, in which orchids are caught at intervals.

ARTIFICIAL FLOWER CENTERPIECES

It sometimes happens that a special device or symbol is desired for the central motif, to be carried out in flowers. It may be a wedding bell of white or pink roses; a miniature wagon of daisies and forget-me-nots, to be filled with Easter eggs and drawn by a team of plaster bunnies; or perhaps a canoe made of carnations, a floral heart for St. Valentine's Day; even an airship or an automobile; but whatever the design chosen, it is advisable to use artificial flowers of cloth or tissue, rather than the perishable natural blooms, both because of their fresher appearance, and their greater ease of manipulation.

RIBBON CENTERPIECES

An effective bit of decoration is afforded by the centerpiece of ribbon. This may take various forms, but the most popular is a huge, many-looped bow, with a few sprays of flowers, and



PLATE VII.

1. Rustic Centrepiece. 2. Daisies and Springheri Fern.
3. An Easter Bell with Lilies.



PLATE VIII.

1. A Christmas Suggestion.
2. An Unusual Centre-piece of Pine Cones and Christmas Greens.

asparagus fern or maidenhair disposed among the loops. Sometimes long ends are left which are carried to the corners of the table and allowed to fall over the edge. Ribbons in two-tone, *changeant*, and *ombre* effects make exquisite decorations. Dresden patterns may be charmingly combined with plain ribbon — as for instance a pink rose design with plain pink satin, or a violet pattern with lavender — and when the ribbon itself is floral, the flowers should be omitted, using only smilax or other greenery by way of contrast. Gauze ribbon, including the “dewdrop” and satin striped varieties, produces an effect of airy daintiness when combined with one of satin, taffeta, or velvet.

On an oblong table, smaller bows may be placed in a row a foot or more apart, with candlesticks between. Again, a series of small bows may be grouped around a mound of moss, from the center of which rise ferns or flowers.

THE USE OF CHIFFON

Chiffon is one of the most effective aids to the carrying out of a color motif. One or more breadths of the desired tint, or of two super-

imposed tints, when loosely crumpled in the form of a round, oval or oblong mat, and edged with a delicate border of smilax, forms an exquisitely dainty foundation for the floral or other centerpiece. Sometimes, the latter is entirely lacking, a few loose blossoms being scattered carelessly over the surface, and a number of tall glass candlesticks with chiffon shades, placed at regular intervals around the edge, their bases concealed by the greenery. Or, instead of the entire flowers, a shower of petals may be used, or of shimmering crystal beads that suggest dewdrops, or gleaming gold and silver sequins. For a winter table, scarlet chiffon may be sprinkled with powdered glass, the border being of white holly sprays glittering with "snow sparkle." The candlesticks in this instance should be of cut glass, twined with the holly, with red chiffon shades fringed with glass icicles.

FRUIT AND VEGETABLE CENTERPIECES

During the fall and winter months, especially for the Hallowe'en, Thanksgiving and Christmas dinner tables, fruits and vegetables form

appropriate decorations and lend themselves admirably to carrying out rich color schemes of green and gold, ivory, russet and crimson, or all combined.

CENTERPIECES FOR SPECIAL OCCASIONS AND HOLIDAYS

FOR FEBRUARY FOURTEENTH

A simple but effective device for the center of a Saint Valentine's table consists of a large heart of heavy wire, suspended above the table with pink ribbons. The wire is wound with silver tinsel and garlanded with small, artificial roses, and in the center is woven a cobweb of silver tinsel cord, in whose meshes are caught pink cardboard hearts of different sizes. Instead of a spider, let a tiny Cupid of bisque or wax be ready with bow and arrow to vanquish the hearts enmeshed in his airy web. Although this design violates the rule in regard to low centerpieces, it is so open as to interpose no barrier to conversation across the table.

Another pretty idea is to have a tinsmith make a heart-shaped, water-tight pan, about eighteen or twenty inches across, for the center

of the table. Bank the sides with moss, in which stick the stems of lilies of the valley, either real or artificial. Fill the pan with water and on the surface float a number of toy swans with tiny Cupids riding on their backs. The swans can be found in any toy store, and the Cupids in favor shops. This idea can be varied in many ways, one of which is to replace the swans with floating hearts molded from pink tinted paraffin, at which several Cupids are shooting arrows from the bank. One or two of the hearts should be transfixed by arrows.

LINCOLN'S BIRTHDAY

The Lincoln birthplace, in miniature, can now be obtained at nearly all favor and candy stores, and forms a most appropriate centerpiece, the surrounding landscape being suggested by means of moss to represent grass, and twigs of box for trees. If the ready-made cabins are not easily obtainable, a very creditable substitute can be made of cardboard, covered with brown crêpe paper and tinted with water-color to give the effect of logs.

Still more picturesque is a representation of

a cotton-field with darkies picking cotton. Piccaninny dolls can be obtained at any toy store and appropriately dressed, not forgetting gay colored bandanas for the women. The figures should be provided with tiny baskets of the shape used in picking cotton, some carrying full ones balanced on their heads. The cotton bushes can be easily represented with the aid of twigs, cotton, and green crêpe paper, the object being to produce a general effect without much attention to detail. A large, shallow box filled with sand will form the best foundation, the sides being covered with greenery. In order to indicate the connection, there should be favors in the form of small portraits of Lincoln.

WASHINGTON'S BIRTHDAY

However much we may deplore the fact, the historic cherry-tree is like the poor in so far as it is always with us, and it cannot be denied that it adds picturesqueness to the February table. Trees of all grades, sizes and prices are to be had in the shops, and it is also quite easy to make them at home, using a piece of a wooden dowel for the trunk, and heavy wire for the

branches, to which are fastened artificial leaves and fruit. A pleasing variant is obtained by attaching bare wire twigs to the branches and on them impaling candied cherries, which can later be "gathered" and eaten by the guests. The tree trunk and branches are wound with brown crêpe paper to represent the bark.

A portrait of the "Father of His Country," mounted on a parchment scroll supported by a stand of flags makes a simple and appropriate decoration, or a plaster bust may be used in the same manner. /

Exceedingly dainty is a glass basket in colonial shape, filled with red roses, white carnations, and blue cornflowers or bachelor's buttons, and the high handle decorated with ribbon in the national colors.

ST. PATRICK'S DAY

So numerous are the symbols identified with the fair land of Erin and the day dedicated to her patron saint, that a choice becomes difficult by reason of an embarrassment of riches. St. Patrick's Day and Hallowe'en are the two festivals of the year when imagination is permitted

a free rein, and the grotesque, fantastic and bizarre take precedence over the beautiful. It is quite possible, however, by giving a little consideration to color, mass and line, to produce an artistic and harmonious ensemble even with the humble porker or the humpbacked cat as the central theme!

Perhaps the most graceful centerpiece that can be devised for the 17th of March, is a gilded harp, decorated with green ribbons and set in a bed of moss and shamrocks; or instead of the harp, a toy wheelbarrow, ribbon decked, and filled with well-scrubbed "praties," may form the central decoration. A low, rustic jardiniere full of growing shamrocks may be delivered from any suggestion of monotony, by arranging two and two around it, as if promenading, a procession of gaily attired sons and daughters of Erin. These little figures, made of plaster and painted in bright colors, can be obtained in great variety at confectionery and favor shops, for from ten to twenty-five cents each. They are mounted on candy boxes and can thus be made to serve as favors, for distribution at the close of the repast.

The pig has long been a generally accepted feature of the St. Patrick's Day table, either in the form of a favor, or as a centerpiece. In the latter capacity, a single large porker may grace the table center, in a border of shamrocks and potatoes. He may be harnessed to a jaunting-car driven by a "broth av a boy" with his lassie at his side, or the happy pair may ride on the back of a galloping porcine steed. Pigs up to two feet in length are obtainable in both plaster and plush, and can also be made at home of crêpe paper with very little trouble, as described in a later chapter on "Jack Horner Pies."

When the pigs are of small size, a novel and effective arrangement is illustrated in Plate V. This is one of the "centerpieces as isn't," which are steadily growing in popular favor, the modern tendency being to depart from a conventional arrangement in the middle of the table, by carrying the decoration across from corner to corner or side to side. Another example of this new treatment is seen in the Golden Wedding table, in which the center is empty save for the three ribbons which run

diagonally across it from the candelabrum at one corner.

The flag of Ireland is very decorative, and can be incorporated into the centerpiece with good results. If a long table is used, an irregular, fern-bordered bed of white roses or carnations might run along the middle, with stands of small flags rising from it at intervals, or the latter can be stuck singly into potatoes.

Pipes and shillalabs also find place in the decorative scheme, and very realistic snakes can be obtained in both metal and paper. Of course it is not advisable to use them, unless one is certain there is none among the guests to whom the suggestion will be offensive.

THE EASTER TABLE

The symbolic lily, with all its beauty, is poorly adapted for use as a table decoration, on account of its height. This objection can be avoided in two ways, however: first, by placing a potted lily at each corner of the table and connecting them by smilax vines which cross in the center, and second, by breaking off the stalks and lay-

ing them upon the cloth as a border for some central design.

Quaint little vehicles filled with fancy eggs and drawn by plaster bunnies, with ducks or geese for drivers, are easily arranged. As their attractiveness depends largely upon the manner in which they are decorated, a lavish use should be made of narrow ribbons and small artificial blossoms, such as daisies, clover and apple blossoms, buttercups and forget-me-nots.

A single, straggly branch of dogwood blossoms, in a simple pottery vase, makes an effective centerpiece, as do the picturesque artificial cherry trees imported from Japan. The latter can be satisfactorily made at home, using a picture of a real Japanese tree as a model. The trunk and branches will be of heavy wire, the latter composed of several strands, padded to the proper thickness by winding strips of crêpe paper back and forth. Both trunk and branches are finally smoothly wound with gray crêpe, cloth blossoms — which can be bought cheaply by the gross from any artificial flower dealer — being inserted at intervals as the winding progresses. A grove of small trees, not more than

ten inches high, would be charming with tiny Japanese dolls grouped beneath their branches as if for the annual "cherry blossom viewing," which is one of Japan's most poetic institutions.

A simple but nevertheless pleasing centerpiece consists of a mirror lake, its edges banked with damp moss, into which are thrust the stems of any variety of small flowers, placed so close together that the foundation is almost entirely concealed. Upon the surface of the lake float the fuzzy, stuffed ducklings, sold everywhere at ten or fifteen cents each. A touch of humor can be introduced, if desired, by posing a distressed mother hen on the bank. As a variation of this theme, use paper tulips of miniature size for the border, and let "Wynken, Blynken and Nod" be represented by a trio of ducklings sailing "away in a wooden shoe." The latter may be provided with a wire mast and paper sail. Another style of Easter ship consists of a huge half-eggshell of tissue and wire, filled with gaily tinted candy eggs and fluffy yellow chicks.

Other Easter suggestions will be found in the chapter on "Jack Horner Pies."

INDEPENDENCE DAY

“Thou, too, sail on, O Ship of State;
Sail on, O Union, strong and great;
Humanity with all its fears,
With all the hopes of future years
Is hanging breathless on thy fate.”

This passage from Longfellow's wonderful poem, *The Building of the Ship*, furnishes a motif for an Independence Day decoration of great beauty and dignity. Fashion from cardboard one of the picturesque old ships of a bygone century, square-rigged and high of prow and stern. The handy man or boy of the family will attend to the rigging. Cover the hull and wrap the masts with white crêpe paper, the only touch of color being supplied by the stars and stripes floating at the mast head. Launch the ship on a sea of blue satin gathered up into folds to suggest billows, with the fine, spun glass known as “angel's hair” representing the foam that curls away from the bow on either side. As a finish, drape bunting around the margin of the “sea.” The quotation from the poem should be lettered on the place cards.

Very different in character is the firecracker

centerpiece. Bunches of crackers are suspended from the chandelier at various heights with red, white and blue ribbon. Beneath, standing in the center of the table, is a mammoth firecracker, eighteen inches tall, surrounded by smaller ones. All are made of cardboard covered with scarlet paper, with pieces of twine for fuses, but the larger one is merely ornamental, while the rest contain favors and are distributed when the dessert is reached.

Thanks to the ingenuity of the gum paste manufacturers, it is possible to obtain at moderate cost almost any desired object or design, made in that material and artistically tinted. For example, a perfect reproduction of the famous painting of "Washington Crossing the Delaware," modeled in miniature, can be had for twenty dollars — not an excessive price considering the number of figures and enormous amount of detail — while single figures, such as "Liberty," can be bought for as little as two dollars. Eagles, cannon and many other martial and patriotic symbols are likewise to be had at reasonable prices, many of the centerpieces having ice cases or individual favors to match.

MIDSUMMER TABLES

During the sultry days of midsummer, an effort should be made to plan decorations that are refreshingly suggestive of coolness, and one of the most valuable properties for use in this connection is a zinc tank about four inches deep and of a size proportionate to that of the table. One way of using this is to construct a polar scene, banking the edges with cotton sprinkled with powdered mica. Let two or three roughly chiseled pieces of ice represent icebergs, and cakes of paraffin the floating ice cakes. Toy seals, Eskimo dolls and polar bears will add a touch of realism. The animals are made of papier-mâché and cost only a few cents each. At the last moment, pour in about an inch of water. The melting of the ice will increase the depth rapidly while the meal is in progress.

At another time, the tank may be converted into a lily pond, moss and ferns replacing the snowy banks, and a profusion of cool white blossoms and glossy pads floating on the surface of the water. For a luncheon, natural lilies can be used; but as they close at night, artifi-



PLATE IX.

A Novel Decoration for the Bridesmaids' Luncheon Table.

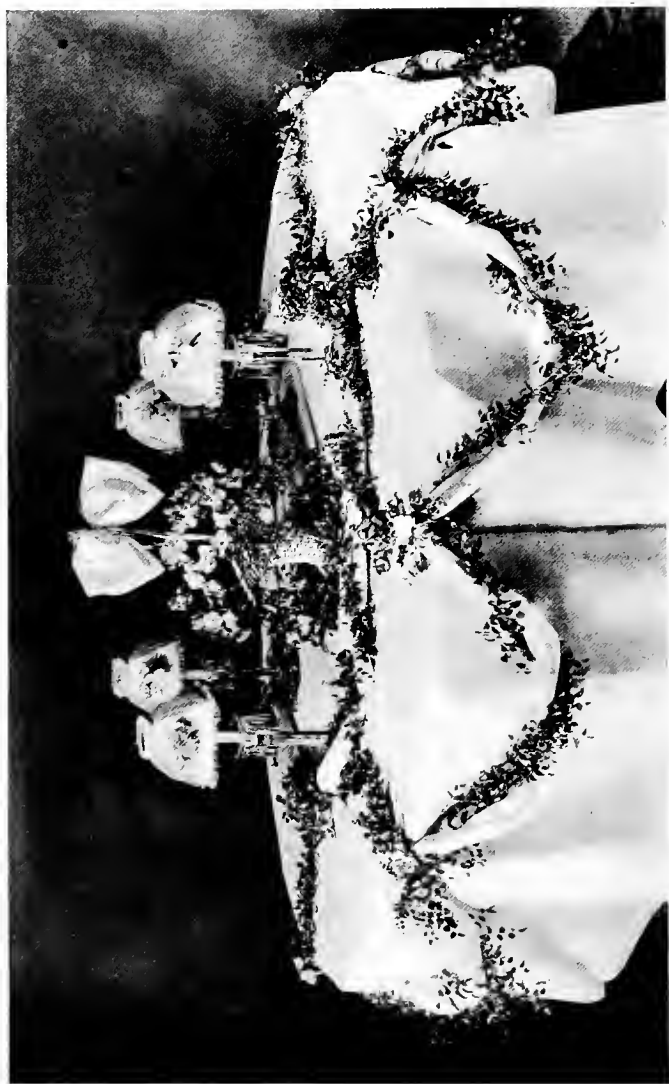


PLATE X.

Smilax and Ribbon combined with Apple Blossoms.

cial ones of cloth or wax will have to be substituted for evening functions.

A camping scene can be carried out with a wealth of detail. It is an easy matter to make a number of small tents and pitch them on the banks of the lake, using pieces of toothpicks for tent pegs. At one end, stretch a hammock between two diminutive trees made of wire and crêpe paper. At intervals around the lake, miniature camp kettles may be supported by tripods above fires of twigs, and if tiny red electric bulbs can be half-buried in the moss beneath the "embers," so much the better. Frying-pans an inch in diameter, resting upon the coals, contain miniature fish. Floating on the lake and drawn up on the bank, have a number of small row-boats. An amusing idea for distributing the favors on this table, is to conceal them between the mossy bank and the rim of the pan. Fastened to each is a fish-hook at the end of a loosely coiled line several feet long, attached to a rod that lies beside the plate of a guest. At a given signal, all begin to reel in their lines, the favors remaining concealed until the very end is reached. Toy fish, crabs, frogs, and all sorts

of wild birds and beasts make appropriate souvenirs.

Even more picturesque would be an Indian camp, with birch-bark wigwams and canoes, and a group of braves and squaws from the toy shop, decked in their bravest finery. Or a peaceful meadow scene may be the theme selected, with sheep herded at one end by faithful collies, and placid kine browsing on the banks, one or two standing knee-deep in the clear water; or a swan pond may be preferred, with the tiniest of paper cat-tails and iris covering the banks, and swans of papier-mâché swimming amid the swan-boats filled with gaily dressed dolls. The boats are easily fashioned of cardboard, the swan-shaped prows covered with crêpe paper feathers. They are made waterproof by dipping several times to the depth of an inch in melted paraffin.

HALLOWE'EN

The very name conjures up troops of spooks and goblins, witches and their "familiar," the hoot of owls, the faint rustle of ghostly garments, and strange faces fearfully glimpsed in

mirrors. From so many elements it is easy to design a centerpiece either horrific, humorous, or purely decorative, as fancy dictates. Gray-haired beldames presiding over caldrons from which issue coiling snakes; witches and white draped skeletons performing a wild *danse macabre* around a witch fire (alcohol burning in a small brass bowl); a pumpkin chariot filled with witches and drawn by weird black cats with an owl for coachman; a procession of sheeted spectres emerging from the exaggerated mouth of a Jack-o'-lantern at one end of the table and promenading down the center to be swallowed by a similar monster at the opposite end; these are but a few of the gruesome possibilities. Then there are for sale in the shops, hosts of ludicrous little vegetable figures, goggle-eyed cats with long, flexible necks, pumpkin-faced witches, and other absurdities, that can be grouped as if performing all sorts of ridiculous antics.

To make the centerpiece more decorative, fruits, vegetables, fall flowers and autumn leaves can be introduced. A toy tub filled with water in which float a number of apples, may be set on a mat of autumn leaves, and leaf sprays tied to

the handles. Around the edge of the mat, place a ring of scarlet tapers in small brass candlesticks.

Another attractive centerpiece may be produced by simply heaping chestnut burrs in the center of the table, interspersing them with a few bright colored leaves. From the top of the pyramid, let a small autumn branch project, on which are perched two owls. Around the base arrange a border of open burrs, in each of which a colored taper burns, red, yellow and green alternating. The tapers can be made to stand firmly by softening the lower end of each over a candle flame, and pressing it into the bottom of the burr before the wax hardens.

A good-sized pumpkin may form the principal feature of the decoration, either in the form of a Jack-o'-lantern, or carved into the semblance of a basket and filled with flowers or fruits. Or it can be converted into a fascinatingly horrible witch by the addition of a gray crêpe paper wig and a tall, pointed hat decorated with toy frogs, mice and serpents. The pumpkin should be raised a couple of inches from the table by placing it on a small, inverted basin,

which serves as a neck and may be concealed by a full ruff of black crêpe paper. The grotesque effect can be heightened by fastening on a small red apple for a nose instead of cutting the customary opening. In a circle around the central decoration there may be miniature "Jacks" made of apples with tapers inside, or carrots, standing on the large end, may serve as candlesticks.

THANKSGIVING

"Abundance" is the keynote of the Thanksgiving table, and may be expressed by an artistic arrangement of the fruits of the harvest. Two or three small sized pumpkins, against which leans a sheaf of wheat, make an excellent foundation around which to group other vegetables or fruits. Turkeys of papier-mâché, obtainable in all sizes, can be effectively used in combination with such a centerpiece. Unusual and attractive is a representation of a fenced-in field containing a flock of turkeys which may afterwards be used as souvenirs. Moss may represent grass, and the fence can be built of twigs in the "snake rail" style common in the

South. It is possible to obtain turkey hens in various natural positions, and for the sake of picturesqueness there may be not one but several pompous bronze turkey cocks.

Chrysanthemums add a brilliant color note to the Thanksgiving decorations. If yellow flowers are used, green and russet apples will form a rich and harmonious color combination. Red chrysanthemums and wheat make a brilliant decoration, and corn is both appropriate and effective.

Still another attractive Thanksgiving centerpiece consists of a horn of plenty, made by covering a wire frame (obtainable from any wire worker) with ruffles of dark green crêpe paper and decorating it with artificial autumn leaves. This may be suspended by green and red or yellow ribbons from the chandelier, so that it hangs only a few inches above the cloth, and filled with fruits and nuts, which appear to be pouring out of it.

FOR THE CHRISTMAS TABLE

The centerpiece for the chief festival of the year may range all the way from a simple glass bowl of holly and mistletoe, to an elaborate

scenic representation of the beloved Saint and his famous reindeer, or of the Holy Family with the Wise Men and the shepherds. Bundles of twigs or branches of spruce can be frosted by dipping in whitewash, or by spraying with a solution of gum arabic, using an ordinary perfume atomizer, and then sprinkling thickly with powdered mica. These may be combined with holly, either natural or artificial, and toy reindeer. Pine cones may be mingled with holly, mistletoe and cotton snowballs to produce a novel and beautiful centerpiece, and even so simple a decoration as a pyramid of polished apples can be made extremely effective if bordered with ground pine and the whole sprinkled lightly with "snow sparkle." Another inexpensive and easily arranged decoration consists of a barrel hoop wound with scarlet ribbon or crêpe paper and decorated with holly. This is suspended in a horizontal position beneath the chandelier, and fastened to it are little tarlatan stockings filled with candy. From each stocking, a narrow scarlet ribbon runs to the plate of a guest, where it is tied to a Christmas card. A flat centerpiece of holly or evergreen may be

arranged on the table directly underneath the hoop, to prevent any suggestion of bareness.

For several years, the vivid poinsettia has been extensively used as a Christmas decoration. The potted plants, however, are rather too high to make artistic table decorations, unless the table is an exceptionally large one, and the blooms are so fragile that they fade very quickly when cut. It is therefore advisable to substitute the artificial blossoms, which can readily be fashioned at home from crêpe paper; or flowers of sateen or velvet — the latter being decidedly the handsomer — can be purchased from any dealer in artificial floral decorations.

As the poinsettia has a long and rather stiff stem, the best arrangement for the table is a loose handful tossed carelessly in the center of the cloth and interspersed, if desired, with ribbons, holly, or evergreen. The candlesticks, either two, three, or four, may then be grouped around or in the midst of the flowers. Those of plain green pottery would be especially harmonious in such a combination, and the candles should be red, with poinsettia shades.

The latest floral favorite for Yuletide decora-

tions is the beautiful Christmas rose, which can be had in cloth if the natural flowers are not obtainable. If a conventional arrangement is chosen, cut glass bowls or vases make the most satisfactory holders for the snowy, delicate blossoms. As, despite their seeming fragility, these exquisite flowers bloom amid the snows, cotton and powdered mica may be called into requisition and the roses made to appear as if springing through the top of a snowdrift, thus giving a touch of originality to the arrangement.

CHAPTER V

JACK HORNER PIES

EVER since the days when hungry Jack Horner was first put on record as having "put in his thumb and pulled out a plum," the favor pie, in one guise or another, has been a popular feature of parties for grown-up children as well as for their juniors. In the beginning, the lines of little Jack's own famous pasty were followed as closely as possible, the "pie" usually consisting of a receptacle ranging from a milk-pan to a wash-tub, filled with bran in which tissue-wrapped trinkets were concealed, and covered with a more or less realistic paper "crust."

By degrees, however, the original form was superseded by more fanciful shapes, so that the name became a decided misnomer; yet all attempts to evolve a new title having lamentably failed, any device in which small favors are concealed is still in popular parlance a "Jack Hor-

ner Pie," though its outward semblance may be that of a rose, a cabbage, or even a plum pudding!

Very frequently the Pie is used as a centerpiece for the luncheon or dinner table, the ribbons with which the gifts are tied running to the various covers, where as a rule they are fastened either to the place cards, or to the handles of the bonbon baskets or nut cups. If, however, the design is too large or not decorative enough to be used on the table, it is sometimes placed on a small table at one side of the dining-room or carried into the drawing-room after the repast. The same rule applies to evening parties, the Jack Horner frequently being brought in toward the close of the festivities. Each guest then takes the end of a ribbon, and upon a signal from the hostess, all pull together, the gift packages bursting through the covering of the pie.

NATURAL FLOWERS AS JACK HORNERS

Natural flowers are sometimes utilized in the distribution of favors by tying the latter to their stems. A beautiful but somewhat costly effect

is produced by using a natural rosebush, the gifts being wrapped in green and consequently invisible amid the foliage. The hostess, toward the close of the evening, cuts off a rose for each guest, who then discovers the attached trinket. Where economy must be considered, paper roses can be tied to the branches of a small shrub. The rosebush may be utilized for announcing an engagement, tiny hearts bearing the names of the affianced pair being tied to the flower stems or enclosed with the favors. Cut flowers may also serve the purpose of a Jack Horner. When used as a table centerpiece, ribbons are sometimes tied to the stems, and the flowers drawn forth by the guests at the end of the meal.

FLAT ROSE JACK HORNER

One of the simplest designs to make — and one of the most effective — is the Flat Rose illustrated on another page. A tin milk-pan fourteen or fifteen inches in diameter forms the foundation. It is lined with tissue and covered with a ruffle of dark green crêpe paper, applied with glue, since paste will not adhere satisfactorily to the tin.

To make the giant blossom, thirty sheets of tissue are required. It is prettiest when three shades of one color are used, red being of course the favorite for Christmas, yellow or orange for Hallowe'en and Thanksgiving, and white, lavender or delicate green for Easter. Pink and pale yellow are popular the year round.

To make the pattern, cut from wrapping-paper a round disk whose diameter equals the width of the tissue. Fold this into eighths and cut the outer edge into a broad, deep scallop, notched in the center like the petal of a rose. Open the tissue, which comes folded in half, place the thirty sheets together, pin the pattern on the top, and cut out all at once, using a pair of heavy shears. Unpin the pattern, and taking six sheets at a time, curl the petals in the following manner:

Place a large wooden knitting-needle diagonally across one corner of a petal, and roll all six thicknesses around it until the notch in the center is reached. With the thumb and fingers of each hand, push toward each other the ends of the little roll thus formed around the needle. Squeeze them together as tightly as possible to

crinkle the tissue. Carefully withdraw the needle and curl the opposite side of the petal in the same manner. Proceed in like fashion until all of the petals have been curled, and then separate the sheets, placing those of each shade in a pile by themselves.

Bunch together four bundles of artificial rose stamens and twist a piece of covered spool wire tightly around one end. This forms the center of the rose. The wire should project several inches below the stamens, and is now threaded through the centers of the thirty petal-disks — one at a time — each being pushed up close to the base of the bunch of stamens and fastened to the disk above by means of a few light dabs of paste. The first eight disks should be crumpled into tight wads, as each is strung on the wire, and the remainder so arranged that the petals of one come in the spaces between those of the next, the paste serving to hold them in place.

Now take four heavy wires about thirty inches long (if not obtainable, shorter ones can be spliced together) and wind each separately with a narrow strip of green crêpe paper, inserting

four sprays of artificial foliage at intervals of two or three inches as the winding progresses. Twist the lower ends of the four wires around that on which the petals are strung, then separate and curve them up around the sides of the rose at equal distances, spreading the foliage sprays gracefully. Finally, partially pull open the crumpled petals in the center to look like those in the illustration. This completes the rose, and all that remains is to wrap the favors in tissue and put them in the pan, over the rim of which the ribbons are extended at regular intervals. Place the rose on top like a cover, and fasten the lowest row of petals to the rim of the pan between the ribbons, with a little paste.

STANDARD ROSE JACK HORNER

This is an exceedingly effective design for use at an evening party or on a side table. It is too tall, however, to be used as a centerpiece.

A wooden stem, consisting of a ten-inch section of a thick wooden dowel, is first nailed securely to a wooden base, large enough to prevent top-heaviness. To the upper end of the

dowel is then fastened a twelve-inch, wire globe frame such as is used for making lamp shades. The vertical wires of the frame are all carefully wound with narrow strips of tissue and a smooth covering of tissue is then applied. The paper is cut in tapering sections corresponding in shape to those of the frame, but half an inch longer at top and bottom. They are fastened to the frame with art paste, the top and bottom being folded over the wires and pasted down inside.

The petals are cut singly, instead of in disks, each being of two thicknesses, the inner one of a lighter shade than the outer. They should be about five inches long and three and a half wide. Curl them in the same manner as those of the Flat Rose. When all are finished, paste them to the globe, beginning at the top and alternating the petals of each row with those of the one above. When the frame is entirely covered, wind the stem and cover the base with green crêpe paper, and decorate them with small paper roses and sprays of foliage. The frame is mounted base upward, so that the opening comes at the top, and through it the favors are drawn.

The decorative effect is heightened by fastening a rose to the end of each ribbon.

A variation of this design is made by fashioning a tissue rose as much like the natural flower as possible, but on a giant scale. Each petal should be of double thickness to give added strength. The wire frame is of course omitted. The blossom is fastened to the decorated standard, like its predecessor, and the gifts are hidden in its heart.

Many other flowers can be similarly represented, among them being the Easter lily, jonquil, fleur-de-lis, pond-lily, poppy and chrysanthemum.

MUFF JACK HORNER

The flower petal muff is one of the newest and daintiest creations. The one illustrated is covered with wistaria petals, but carnation petals can also be applied in the same manner. Ten sheets of tissue are required. For the wistaria petals, cut it into five-inch disks and trim the edges into twelve scallops, cutting them half-way in towards the center. Separate the disks and twist each scallop with thumb and finger, about half an inch from the outer end. Make the

body of the muff by enclosing a pad of cotton between two twenty-six-inch strips of full width crêpe paper of the same color as the tissue, turning in and pasting the edges and joining the ends. Cut two five-inch strips of crêpe the full length of the roll, and gather both edges with needle and thread. Paste these around the muff, forming two rows of puffing which divide it into three equal sections, and fill the latter with the petal disks, pinching them up by the centers and pasting close together. Decorate with a cluster of tissue roses or other flowers, and tie the favors with ribbons to match, finishing the end of each with a single blossom and a bit of fern.

The color and decoration of the muff can be varied according to the season of the year. A cluster of lilies on a pale lavender muff makes an exquisite combination for Easter. In winter, poinsettias or holly may form the decoration, the rows of puffing being replaced by bands of "ermine," represented by plain white crêpe paper folded over a thickness of cotton wadding and dotted at intervals with small points of black tissue.

FOR VALENTINE'S DAY

HEART JACK HORNER

A very graceful favor holder for the day especially dedicated to St. Valentine and the little blind god, is the Heart Basket which is made as follows:

From fancy crêpe paper in valentine design, cut out four large hearts, also two of the same size from white cardboard, and mount one of the former on either side of the latter. Now cut two wedge-shaped pieces of cardboard and cover both sides with white crêpe paper. Punch a row of holes one inch apart along the sides and a corresponding series along the margins of the hearts. Lace the four pieces together with narrow scarlet ribbons, forming a basket, as shown in the illustration. Tie the ribbons where they meet underneath, and finish the long ends with the red mat-board hearts sold by stationers at ten cents a package. Tie the favors with heart-tipped, scarlet ribbons and place in the basket, suspending the latter from the chandelier.

If an engagement is to be announced at the party where this Jack Horner is used, the initials

of the man and maid can be lettered in gold on the hearts used to finish the favor ribbons.

FOR LINCOLN'S BIRTHDAY

BUST AND PEDESTAL

For the birthday of Lincoln, an inexpensive plaster bust can be mounted on a pedestal draped with patriotic crêpe paper in bunting design, and having an eagle with outspread wings at each corner. The pedestal may be simply a stout cardboard box of suitable size, with openings cut in the sides, through which to draw the gifts. Over this is draped the paper, and to each corner is fastened an eagle, cut from paper of another pattern and mounted on cardboard.

SHIELD JACK HORNER

A hanging basket formed of three shields laced together with red, white and blue ribbon, and filled with white blossoms and trailing vines, amid which the favors are concealed, is one of the simplest and at the same time one of the prettiest devices for use on patriotic occasions. The shields can be cut from decorated crêpe



PLATE XI.
Standard Rose Jack Horner.

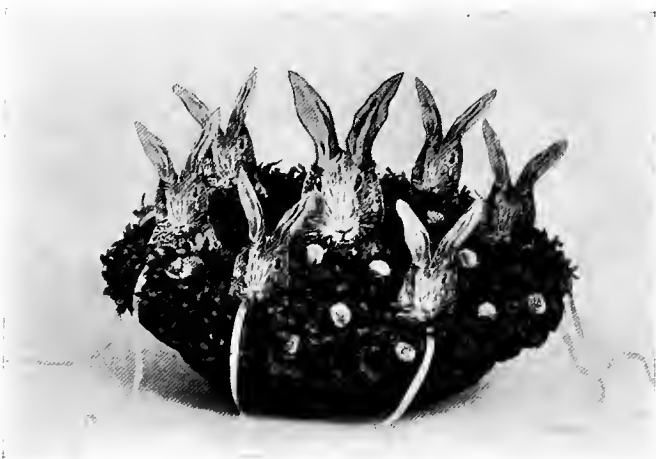
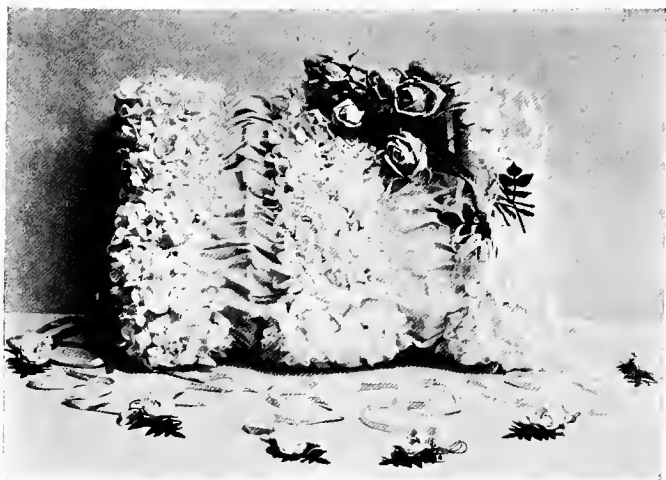


PLATE XII.

1. Muff Jack Horner. 2. A Rabbit Pie for the Easter Party.

paper and mounted on cardboard, which is in turn cut out and a series of holes punched along the edges, through which the ribbons are run.

LINCOLN'S BIRTHPLACE

Equally appropriate is the birthplace of the great emancipator, miniature reproductions of which, in papier-mâché, are obtainable at nearly all candy stores. In the center of a milk-pan place a block of wood of the same height, and large enough to support the cabin, and arrange the favors around it. Cut a piece of green crêpe paper to cover the pan, draw the ribbons through it with a bodkin, and then stretch it smoothly over the top and glue the edges over the rim. Stand the cabin on the concealed block and bank the sides of the pan with moss, into which stick the stems of small ferns and flowers.

WASHINGTON'S BIRTHDAY

LOG JACK HORNER

For the twenty-second of February, a cherry tree can be mounted in the same manner as the Lincoln cabin, or a log fashioned from cardboard, and the gifts concealed within. Make a card-

board cylinder of the size desired. Then draw sheets of dark brown tissue paper lengthwise through the hands until they are finely corrugated and suggest rough bark. Cover the cylinder with these, place the favors inside, and fill in the ends with light yellow crêpe paper on which the rings that mark the growth of a tree are indicated with water-color. The ribbons, of course, must be threaded through the paper before it is pasted into the cylinder. Cut a small slit in the top of the log, and insert the blade of a hatchet made of heavy cardboard. The blade should be covered with silver paper and the handle with wood colored crêpe. Decorate the latter with a cluster of artificial cherries tied with patriotic ribbon.

THE CONTINENTAL HAT

Easy to make and yet effective is a Jack Horner in the form of a Continental hat. Cardboard is used for the foundation and covered with dark blue crêpe paper, one side of the turned-up rim being caught with a red, white and blue cockade. The top of the crown has a paper covering only, and through it are drawn

the narrow ribbons attached to the favors. To increase the decorative effect, a small vase of flowers, or a colonial glass candlestick with a shade in the national colors may stand at each corner of the hat, thus relieving its flatness.

INDEPENDENCE DAY

FIRECRACKER JACK HORNER

For Independence Day, in addition to the shield basket previously described, there are many appropriate designs that can be inexpensively worked out at home. A very effective one consists of a giant cracker of cardboard, covered with scarlet tissue and finished with a twine fuse. This is mounted on a block set into a milk-pan, as described under the "Lincoln Birthplace." The covering of the pan is of white paper, and around the edge is a very full, triple ruffle of red, white and blue, respectively. Above the ruffle, at intervals of three or four inches, rise small silk or paper flags.

CANNON BALLS AS FAVOR HOLDERS

A variation of the Jack Horner idea is produced by enclosing the souvenirs in candy boxes

of cannon ball form, these being stacked on either side of a toy cannon which forms the centerpiece. A smaller cannon might also be mounted on a pan decorated like the one which forms a base for the firecracker described above. In this case the pan would contain the favors, the cannon balls being omitted.

WAR-SHIP JACK HORNER

A toy battle-ship, flying the stars and stripes, makes a very appropriate centerpiece for a patriotic holiday. Let it float on a sea of deep blue crêpe paper, gathered into folds to suggest waves, and edged with a border of shells and ornamental pebbles. The gifts may be pulled from the "ocean depths" by means of narrow ribbons in the national colors.

LIBERTY BELL

For this, a wire frame will be required. It will be made by any wire worker for a small sum. Cover first with plain tissue as described under the "Standard Rose," and to the foundation thus obtained, paste a second covering of crushed tissue, or of white carnation or wistaria

petals in accordance with the instructions for making the "Muff Jack Horner." The crushed tissue covering requires less time than that of petals, and when carefully applied is very effective. The paper is taken sheet by sheet, and wadded into a ball which is rolled and squeezed as tightly as possible between the palms. Then it is partially smoothed out, a small portion of the surface of the bell is covered with paste, and the tissue applied, the thumbs and fingers being used with a grasping or clawing motion to gather it up into a close series of little puffs, producing a light, fluffy effect. Outline the rim of the bell and the historic "crack" with tiny red tissue roses, and decorate with a huge bow of dark blue ribbon. The favors are of course placed within the bell, the mouth of which is filled with tightly stretched white tissue, through which are threaded the ribbons — red for gentlemen and blue for ladies.

ST. PATRICK'S DAY

THE JAUNTING-CAR

Very amusing is the plump little pig drawing an Irish jaunting-car, and, withal, surprisingly

easy to make. This is a case of "starting at the end and working backward," as piggy's curly tail is the first part of his anatomy to receive attention. It consists of a piece of heavy wire, seven inches long, wound back and forth with crêpe paper of the creamy-pink shade known as "apricot," until it is about three-quarters of an inch thick at one end, the other end tapering to a point.

Take another piece of the apricot paper, the full width of the roll (twenty inches) and eighteen inches long. Gather one of the twenty-inch edges around the wire, and tie it as tightly as possible, close to the thick end.

Now turn the paper inside out and paste the eighteen-inch edges together so that it forms a bag with the wire dangling from the lower end. When thoroughly dry, stuff well with cotton and wind the upper end with white-covered wire to form a snout. Cover the wire with a strip of crêpe, and with a sharp knife cut a slit just beneath to form the open mouth. Paste on a pair of small, pointed ears, made of two thicknesses of crêpe pasted together and shaped by stretching over the forefinger while still damp. Make

the legs of wires, each pair being joined by a crosspiece which is slightly curved to fit the rotundity of piggy's plump body, and pasted to the under side after the legs have been wound to the proper size and shape with strips of the apricot crêpe. Give the tail a saucy quirk, and paste on dots of black paper to represent the eyes. With a harness of narrow ribbons, attach the pig to a jaunting-car fashioned of wire and cardboard and covered with emerald green crêpe. This contains the favors. Finish by placing pig and car on an oval bed of straw, either real or represented by fine strips of yellow-brown paper, and surround with emerald-green paper "sod" interspersed with shamrocks and small white blossoms.

PADDY'S HAT

✓ A high-crowned, Irish hat, with its straight, narrow brim, is made of cardboard and covered with emerald-green crêpe paper. Of course it should be of heroic size. The crown should have the sides alone of cardboard, the top being of smoothly stretched paper through which are drawn the narrow green ribbons attached to the

favors within. These should consist of trinkets appropriate to the day, such as "lucky pig" watch charms, shamrock brooches, pencils in the form of pipes or shillalahs, tiny figurines representing Irish peasants, *bonbonnières* in the guise of potatoes, etc. Finish the hat with a black band, in one side of which are stuck a clay pipe and a spray of shamrocks.

In the chapter on "Centerpieces" there will be found other suggestions for St. Patrick's Day, which can readily be adapted for use as Jack Horners.

EASTER JACK HORNERS

A RABBIT PIE

A large pan has the sides covered with green and is filled with fringed, green crêpe paper to represent grass. Rabbit heads cut from decorated crêpe are pasted on both sides of white cardboard and cut out. To the base of each is fastened a small favor and a long ribbon by which to pull it from the pan. The rabbits are then placed erect in the pan, their noses just appearing above the grass.

THE EASTER EGG

A wire frame in the form of a mammoth egg can be decorated in a variety of ways. It may be covered smoothly with white crêpe and encircled by decorated bands made by cutting out flowers from fancy crêpe and pasting them to the egg in applique style. It may be covered with crushed tissue, pink, white, pale yellow, or lavender, according to the method described under the "Liberty Bell," or the covering may be of the petals used for the "Muff Jack Horner," or of tiny roses. A charming, rose-covered egg has sixteen or eighteen fluffy cotton chicks peeping from among the roses at intervals of a few inches, as if just breaking through the shell. Smaller chickens are tied to the ends of the ribbons which are drawn through the sides of the egg.

Ribbon and flowers, lavishly used, form the most effective decorations for the eggs covered with crushed tissue. Lilies of the valley with pale green ribbon; wistaria with a paler shade of lavender; jonquils with white ribbon on a pale yellow egg; and violets and azure ribbon

on white, are all appropriate to the season. Most unusual is an egg painted all over with dull silver bronze, and decorated with an enormous bow of silver gauze and pale yellow maline in which are caught a few sprays of pussy willows. The ribbons attached to the favors may in this instance be of pale yellow satin, thus preventing any suggestion of somberness.

THE EASTER NEST

The nest itself may be made of natural straw, or of finely cut crêpe paper. A motherly hen, of felt similar in style to those used as tea cozies, sits on the nest, concealing the favors with which it is filled. Several cotton chickens are perched on the straw, or peep from beneath the mother's wings. Small fancy eggs filled with bonbons are tied to the outer ends of the ribbons.

THE LOAD OF HAY

A miniature hayrack is made of wood and small dowels, and set upon wheels borrowed from a toy wagon. The construction may be very crude, as most of it is covered by the hay—very finely cut, brownish-yellow, tissue paper.

To save time in cutting, cotton may be used to fill the center. The load is drawn by a pair of sedate bunnies, yoked together like oxen, and driven by a Humpty Dumpty made from a large egg. He should wear a wide-brimmed farmer's hat. The gifts are concealed in the hay.

THE SWING

Around the edge of a milk-pan is pasted a double row of rose petals of crêpe paper, about six inches long, curled as described under the "Flat Rose Jack Horner." The pan itself is entirely filled with similar petals, curled ends upward, forming a fluffy mass. Over it is erected an arch of heavy wire, first wound with crêpe paper the color of the petals, and then decorated with artificial violets. Suspended from the arch is a ribbon swing, in which sits a small doll, prettily dressed. Small fancy Easter eggs are tied to the arch at intervals, to be distributed later. Additional favors are hidden in the pan, their ribbon ends being fastened to little, old-fashioned violet nosegays with lace paper frills.

THE CHICKEN COOP

A simple, slanting-roofed coop is made of heavy cardboard slats, covered with white crêpe paper and lightly touched with gold bronze. The decorations are of flowers and maline ribbon. The coop rests on a foundation of fringed green crêpe, representing grass, in which the green-wrapped gifts are hidden, and in and around are arranged a number of cotton chicks.

HALLOWE'EN

THE BALLOON

This design is too large for table use, but is very effective for an evening party. The gas-bag is a pumpkin made of deep yellow crêpe paper over a wire frame, with grinning features cut from black paper and pasted on. The basket is suspended beneath with ribbons and contains the favors. The latter are tied with gold tinsel cord cut in different lengths and hanging over the rim on the basket. Tied to the lower ends are small cardboard bats, or tiny pumpkins.

WITCH CAULDRON

A small, black iron, camp kettle may be hung from a tripod, or a substitute made of black crêpe paper over a wire frame. From the apex of the tripod, by means of an almost invisible wire, suspend a large black bat as if hovering over the cauldron. On the rim of the latter perch a wise-looking owl, and let the favors, which are finally drawn from its depths with orange ribbons, include such gruesome objects as skulls, skeletons and grinning demons, with black cats, frogs, etc., all of which may be found for sale in toy and favor shops.

A FORTUNE CABBAGE

One of the oldest Hallowe'en rites being the pulling of kale, or cabbage, that vegetable may very appropriately be used as a Jack Horner Pie for the night of spooks and witches. The leaves are cut from green paper, the edges slightly curled and the centers rounded by stretching. When all are ready they are arranged to form as natural-appearing a cabbage as possible, and fastened together at the base

with wire. The size should be about twice that of a real vegetable. Hide the favors among the leaves, and to the outer ends of the ribbons tie walnut shells in which the meats have been replaced by "fortunes" written in red ink.

WITCH AND PUMPKIN

Hollow out and shape a pumpkin to represent a chariot, making wheels of slices of turnip. Let it be drawn by large toy frogs or rats, four abreast, and driven by a witch. The chariot, of course, holds the favors.

MYSTERY BALL

Cut red, black, yellow, green and orange crêpe paper into strips the full length of the roll, and two inches wide. By using heavy shears, the roll can be cut across without opening, so that very little time is consumed. Begin winding one of the red strips into a ball. When the end is reached, paste on one of the black strips and continue winding, adding the different colors in turn until all the paper has been used. As the winding progresses, enclose at intervals small trinkets, pieces of candy wrapped in foil, and

envelopes containing amusing "fortunes." At the proper time, hand the ball to one of the guests, who unwinds it until one of the surprises is reached, when he passes it to another. In this way the ball moves from hand to hand until it is entirely unwound. There should, of course, be a gift, a piece of candy and a fortune for each.

THANKSGIVING

PUMPKIN AND TURKEYS

A very effective Jack Horner consists of a large pumpkin of deep yellow tissue paper made on a wire frame twenty inches in diameter. The stem is wound with green, and to it are attached one or two crêpe paper leaves. Three large turkeys are cut from fancy crêpe paper and mounted on cardboard backed with plain brown crêpe. Down the backs are pasted crêpe-wound wires, coiled into a ring just below the feet, thus enabling them to stand upright. These are grouped around the pumpkin at equal distances, facing outward and about three inches away. The green and orange ribbons tied to the favors pass through the walls of the pumpkin and between the turkeys.

THE PUMPKIN PIE

A very realistic, deep dish pumpkin pie can easily be made of paper. A large milk-pan again forms the basis, and the sides remain uncovered. Two thicknesses of light brown tissue paper are cut out, a half-inch larger all around than the top of the pan, and lightly pasted together at intervals around the edge. They are then fastened to a board with thumb-tacks, and tinted irregularly with dark brown water-color. After this has dried, a coat of orange shellac is applied. The result is an excellent representation of the top of a pumpkin pie. The ribbons attached to the favors are threaded through the paper, forming a ring which will come just inside the rim of the pan, to which the covering is then glued. When dry, the projecting margin is trimmed off, and the pie finished around the edge with a soft roll of light brown crêpe paper to represent the crust.

THE CANOE

Use either a birch-bark canoe or one of heavy cardboard and crêpe paper, about two feet long.

Fill it with small branches of autumn leaves, and miniature pumpkins of crêpe paper stuffed with cotton, each containing a favor. Tie to the stem of each vegetable, a green or crimson ribbon whose opposite end is fastened to a tiny canoe filled with bonbons.

To make a pumpkin, take a piece of yellow crêpe paper measuring six and a half by nine inches, the shorter dimension running along the grain of the paper. Overlap and paste the shorter edges, and gather one end of the cylinder thus formed. This makes a bag, which is now turned inside out and stuffed with cotton until the sides bulge like those of a pumpkin. Wrap the favor and place inside, putting a little more cotton on top, and then gather the open end of the bag around a short wire stem and tie it as tightly as possible. Finish by winding the stem with green crêpe paper until it attains the proper thickness, and fasten the end of the strip with a bit of paste.

THE WHEELBARROW

A toy wheelbarrow, preferably painted green, can be used as the foundation of a very effective

Thanksgiving Jack Horner. Place it in the center of the table on a mat of autumn leaves, either natural or artificial. Put a small sheaf of wheat in the barrow, leaning it against one corner, and around it heap a variety of vegetables. These may be either the wax or papier-mâché models, which are in reality candy boxes, or home-made ones of crêpe paper and cotton, and may contain bonbons or some little trinket, as preferred.

THE HAYSTACK

Upon a soft, thick carpet of moss, is erected a haystack of real hay, straw, or fine-cut paper, as may be most convenient, a touch of color being added by a few miniature yellow poppies of cloth or tissue. Small gifts are carefully wrapped and hidden in the stack, and beside it is a toy pitchfork with which the guests take turns in hunting for a prize. The favors should be as widely separated as possible, and the guests moved to caution by the announcement that any one who uncovers more than one parcel at a time must forego his reward until all the rest have had a turn.

CHRISTMAS

THE SNOWBALL

Snowball Jack Horners can be made in a variety of styles. The foundation in every case is a globe-shaped wire frame covered with crushed tissue — as described under the “Liberty Bell” earlier in the chapter — and then with powdered mica. The best way of applying the latter is to spray a solution of gum arabic over the ball, and sprinkle the surface thickly with the mica. When thoroughly dry, hold over a newspaper and shake off the loose mica.

The sides of the twenty-inch snowball in the illustration are decorated with sprays of artificial holly and mistletoe, fastened with fine wire. On the top, Santa Claus and his reindeer appear in silhouette. These are cut from “Santa Claus” crêpe paper and mounted on cardboard, the reverse side being covered with plain black crêpe. Covering both sides not only makes them uniform in appearance, but prevents the curling of the cardboard. Crêpe-wound wire shafts and a harness of scarlet ribbon help to hold the reindeer upright, and they

are fastened in position with paste. A large whip of paper-covered wire is fastened in the good saint's hand, and a scarlet horn, wherewith to announce his coming, tied to the dashboard.

The scarlet ribbons attached to the tissue-wrapped favors are drawn through the sides of the snowball, each package being pulled up close against the inside wall. Then the interior of the ball is lightly stuffed with tissue to prevent the dropping back of the packages and possible entanglement of the ribbons, and the opening in the under side is closed by pasting a sheet of paper over it.

Poinsettias form a brilliant and beautiful decoration for the Christmas snowball, and sprays of pine with cones attached are very effective when tied with large bows of scarlet satin ribbon. A ball of smaller size may be hung from the chandelier, the narrow, red favor ribbons falling around the sides in a shower, each tipped with a tiny cotton snowball.

POINSETTIA JACK HORNER

Six or eight paper or velvet poinsettias, on twelve or fourteen-inch stems with plenty of

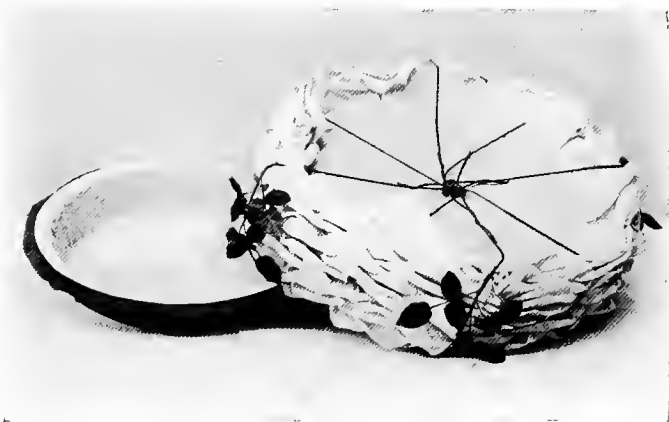


PLATE XIII.

1. The Rose Jack Horner. 2. Showing how the Rose is put together.

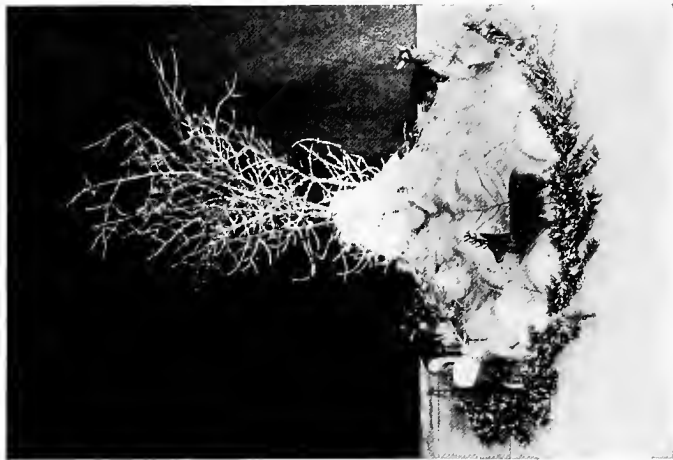
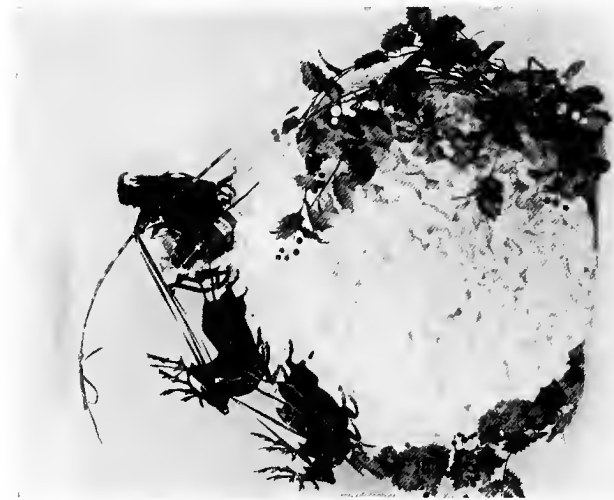


PLATE XIV.

1. A Snowball Jack Horner for the Christmas Party. 2. Reindeer and Snowballs combined with Snowy Branches.

foliage, are fastened in an upright position to a wooden block, which is wired into the center of a milk-pan by means of holes punched through the tin. The favors are distributed around the block and their ribbons drawn through a scarlet crêpe cover which is made in two sections, fitted around the group of stems and overlapped along the center. The outer edge is turned down over the rim of the pan and glued to the sides. A strip of scarlet crêpe, six inches wide, is then cut lengthwise of the roll, and one edge cut into pointed petal shapes about three inches deep. The strip can be folded back and forth so that several thicknesses are cut at once. "Cup" the petals by stretching them gently over the ends of the fingers, and then wind the strips round and round the pan, fastening the first row with glue and the others with paste. There should be at least four rows, and care should be taken not to stretch the paper, which would cause the petals to curve over and lose their shape. If properly applied, the result will be a full, round border, suggesting a wreath of petals, from whose center rises the spreading cluster of glowing blossoms.

The same design can be carried out with other flowers, notably the Easter lily, iris, chrysanthemum, narcissus, jonquil and rose. In each case, the petal border will, of course, match the flowers employed.

SANTA CLAUS AND CHIMNEY

Buy a Santa Claus mask and a sheet of heavy cardboard. On the latter, outline a head and shoulders. Cut it out, and fasten the mask on one side, padding the other side to suggest the shape of the skull. Pad the chest also, and dress the figure with a bright red crêpe paper coat, trimmed with bands of cotton "fur," a flowing wig and beard of white cotton, and a pointed red cap. Cover a large square box with red crêpe in brick design, to represent the top of a chimney, and in this place "Santa," fastening on his back a pack of brown crêpe filled with gift packages and holly. A little cotton "snow," sprinkled with powdered mica, will give a realistic finish to the rim of the chimney.

THE SLEIGH

A doll's sleigh, prettily decorated, makes a very acceptable Jack Horner. Scarlet ribbons,

holly and mistletoe, or white or holly ribbon with small artificial poinsettias make effective trimming. The favors heaped on the seat and floor should be wrapped alternately with white and scarlet tissue and tied with narrow holly ribbon. Stand the sleigh in the center of an oval mat of mica-sprinkled cotton, edged with either holly or poinsettias.

THE CHRISTMAS ROSE

The "Flat Rose," whose making is described in detail in the first part of this chapter, may be adapted for holiday use by being made of three shades of red tissue — R-1, 7 and 9 — and decorated with sprays of holly in place of the rose foliage.

FOR WEDDINGS, SHOWERS AND ENGAGEMENT LUNCHEONS

ROSE PARASOL

A parasol frame, covered with giant rose petals, makes one of the daintiest Jack Horners for either of the above functions. Remove the covering from an old parasol and wind all the wires of the frame with narrow strips of pink

tissue. Then cut about six petals each from three shades of pink tissue, each petal being long enough to reach from the ferule to the ends of the ribs after being curled. The latter operation is performed in the same manner as described under the "Flat Rose Jack Horner," only that on account of the size, a half-inch wooden dowel is used instead of the knitting-needle.

Open the frame, and carry a piece of coarse white linen thread around the lower edge, tying it to the end of each rib in turn. Then paste on the covering, one petal to each section, with the edges overlapping. In the first row — which should be of the lightest shade of tissue — a tuck is taken across each petal near the lower edge, in such a manner as to enclose the thread, thus holding the petal in place and affording a firm foundation for the succeeding rows. Finish with five long, pointed sepals of green crêpe, giving the parasol the appearance of a single mammoth blossom. Decorate the handle with two or three small roses and a ribbon bow. The favors are hidden between the layers of petals, the ribbons hanging down like a fringe all around, with rosebuds attached to the ends. In

the case of a betrothal, tiny envelopes containing the announcement can also be tied to the ribbons. The favors may be held in place by very lightly pasting the petals together here and there, the paste easily giving way when the ribbons are pulled. When used for a bridal shower, the gifts are likely to be too bulky to be slipped between the petals, and in such cases they may be attached to the ribs of the frame underneath, and the interior of the parasol then completely filled with a fluffy mass of petals. The finished parasol is hung over the table by the ferule, with the handle down. Where the latter is very long it may rest upon the table itself.

HEART AND CUPID

Have a wire-worker make a heart-shaped frame about sixteen inches across and five thick, and cover first with plain and then with finely crushed pink tissue, leaving an opening on the under side. Lay the heart flat on the table, after inserting the favors, and surround it at a distance of about five inches with a loose garland of smilax and pink rosebuds. On the upper side, stand a figure of Cupid in bisque, wax or plaster,

grasping with both hands a large gilt arrow, with which he is apparently about to pierce the heart.

For a shower party, the gifts may be hidden about the house, and the prospective bride, drawing each ribbon in turn, will find attached to each an envelope enclosing a card on which directions for finding one of the concealed packages are written in rhyme. Each must be found, of course, before another ribbon is drawn.

A variation of this design consists of two hearts, one white and its mate pink or scarlet, pierced by a long gilt arrow. Instead of the tissue covering, small crushed roses may be used. The heart or hearts may also be suspended from the chandelier by ribbons, instead of being placed on the table.

WEDDING BELLS

Instead of a single bell, suspend at different heights by white satin ribbons, three white bells about ten inches in diameter. The favors are placed inside, and the openings of the bells filled with smoothly stretched, white tissue paper, as described under the "Liberty Bell," the ribbons passing through the paper and falling in a

shower. Trim with white maline and artificial orange blossoms, and knot small blossom sprays into the ribbons at intervals, after the fashion of the shower bouquet usually carried by the bride.

THE DOVES

Fasten a small wooden hoop to a block of wood so that it will stand firmly. Wind with white satin ribbon and decorate with smilax and pink satin roses. In the center, suspend a white dove by means of an almost invisible wire, and perch a pair of doves on the top of the hoop, a little to one side. Cover the wooden base with a mound of smilax and ribbon roses, and let a fourth bird stand near one edge of the mound. Stuffed doves can be purchased or rented from a florist, or may be obtained in papier-mâché from many favor dealers.

CHAPTER VI

HOME - MADE CANDLE SHADES

CANDLELIGHT is one of the greatest charms of the luncheon or dinner table, especially when its soft glow is filtered through shades of harmonious coloring and design. The latter form an integral part of the decorative scheme, and should, if possible, be developed from the central motif. As, aside from their cost, it is not always possible to obtain suitable styles ready-made, the following instructions are given with the object of enabling the hostess to design and make at home, at small expense, shades of any color and style that may be required to complete the harmonious decoration of her table.

The easiest to make is the plain, flaring shade, number one, illustrated on another page. The foundation is light-weight matboard — obtainable at nearly all stationers' — and it is covered smoothly with plain or decorated crêpe paper,

wall-paper, or even a fabric, applied with a special dry, colorless paste, known as art paste. The adhesive is spread in a thin, even coat on the matboard, and the covering then laid upon it and patted lightly with a pad of cloth or the palm of the hand, to make it adhere at every point and insure against air bubbles. If crêpe paper is the chosen covering, care must be taken to avoid stretching it, but other materials can be smoothed from the center toward the edges, using a moderate pressure.

The shade in question has a covering of Dresden patterned crêpe paper. The lower edge is trimmed with a fringe of crêpe cut across the grain to make it hang softly. It is composed of two thicknesses, one pink and one white, and the top and bottom of the shade are finished with a twisted cord of pink crêpe paper.

Starting with this same flaring cardboard form as a foundation, it is possible to make innumerable variations. The covering may be made of plain paper, and flowers or figures cut from fancy crêpe or from wall-paper and applied. This idea can be developed a step further by cutting out the lower edge along the outline of the ap-

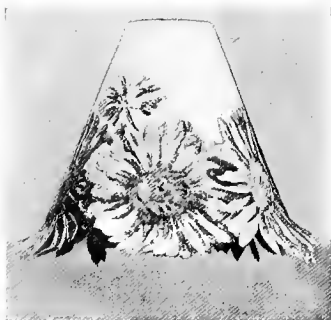
plied decoration, as in the Aster Shade, number two. Again, instead of covering the matboard foundation, a series of regular openings may be cut in the sides, and crêpe paper of the same or a contrasting color pasted underneath. The panels thus formed may be treated in appliqué, and a border decoration pasted to the outside lower edge of the shade. In order that the glare of light through the panels may not be too strong, the shade should have a lining of tissue, either white, or the same color as the panels, or of a contrasting hue. It is an excellent plan to try various effects with candle light before deciding. This style is attractively illustrated by shade number three. The foundation is of buff matboard with panels of crêpe to match. The decoration is of pink roses cut from a paper napkin, and the shade is lined with pink tissue.

Next in order are the shades in which the foundation is reduced to a mere skeleton, in order to increase the amount of illumination. Two of this type are shown, numbers four and five. In the former, the skeleton frame is cut into scallops at the top and bottom, and a covering of white crêpe paper pasted over it. Then

1



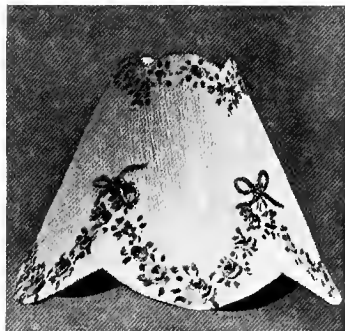
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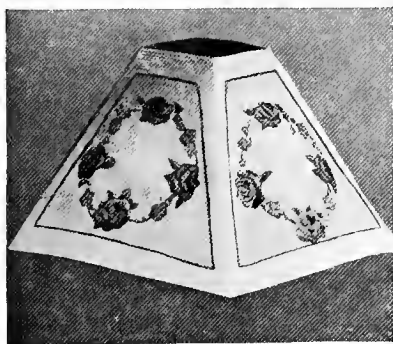
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6



PLATE XV.
Home-made Candle Shades.

7



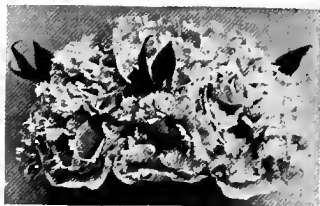
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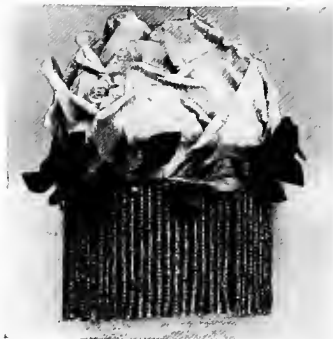
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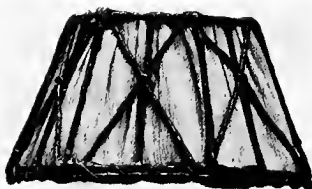


PLATE XVI.

Home-made Candle Shades.

a lining of pink tissue is added, the foundation thus being concealed between the two thicknesses of paper. The decoration in this instance is a dainty French garland design cut from a paper napkin, the garlands being apparently caught up with bowknots which are made of paper-wound wire, painted with gilt bronze. The second example is a square shade, in which the foundation forms a frame for each panel. The openings were filled in with white crêpe over pale blue tissue and decorated with pink cut-out roses, the effect, when placed over a lighted candle, being extremely dainty. Both the inner and outer edges of the frame were gilded, the bronze paint being applied with a tiny brush. This style of shade can be varied indefinitely as to shape, six-sided effects being among the prettiest. Where the form is other than round, however, it is advisable to fit a horizontal piece of matboard into the top, with a round opening in the center to fit the metal shade holder.

On the same general order are shades six and seven. The foundations in these cases are made of crayon paper instead of matboard, and the decorations — one paneled and the other appli-

quéd — are from nursery wall-papers. Crayon paper comes in the most exquisite colorings, and costs at most art shops fifteen cent a sheet. The Kate Greenaway shade has a framework of soft sage green, the panel pictures being printed in delicate pastel tints. The “Bluebird for Happiness” has a glowing, orange-brown foundation, with a water-color tinted border of a deeper tone top and bottom. The bluebirds, one on either side, are printed in a wonderful, clear, deep blue, with heavy black outlines.

One would scarcely think that numbers eight and nine were made on the original, plain flaring foundation, but this is nevertheless the case. One was covered with wild roses cut from a rose-patterned crêpe paper and pasted to the foundation by their centers only, the petals being allowed to curve naturally. A green leaf was added here and there for the sake of contrast. The other shade was covered with crush roses of tissue, the method of making being as follows:

Cut a sheet of tissue paper into three-inch disks, and trim the edges into ten rounded scallops. (Time can be saved by cutting eight or ten thicknesses at once.) Next, cut in nearly

to the center between the pairs of scallops, thus forming five heart-shaped petals. Taking five or six at a time, curl the corners of each petal with the blade of the shears, and separate. For each rose, take five or six artificial stamens — the kind that come in loose bunches, not the made-up centers — and double in the middle. Crush two petal-disks into a tight wad, partially smooth out, and put a dab of paste in the center of the first one, pinching it up around the little bunch of stamens. Add the second in the same manner, and finish with three of the curled disks. When all the roses are completed, paste them to the foundation and decorate the top of the shade with several small sprays of artificial rose foliage.

The second type is a little more difficult to make than the first, but like this it is susceptible of an infinite number of variations. The problem is simplified by having a carpenter turn out a wooden block just the shape of the shade, over which the foundation can be formed. If only a few are to be made, however, the saving in time would hardly be worth the cost.

Begin by cutting from light-weight cardboard a long strip, one-fourth of an inch wide. Cut this

in two, pasting one section around the top of a shade holder loosely enough so it can be removed without difficulty, and forming the other into a ring, four and one-fourth inches in diameter. Next, cut across the grain a strip of crêpe paper of the desired color, four and one-half inches wide, and long enough to go around the large ring and lap the edges. Paste one edge to the large, and the other to the small ring, gathering the paper evenly to fit it to the latter. This completes the foundation, which may then be decorated in any desired mode.

One of the prettiest styles is shown in the Carnation shade, number ten. Carnation petals of tissue are cut out and pinched up by the centers, three together, and pasted all over the foundation, above described, three buds — of cotton covered with green crêpe paper — being inserted at regular intervals.

The Rose Petal shade, number eleven, can be made on the same style of foundation. The bead fringe is first sewed to the lower ring, and the foundation is covered with upstanding, crêpe petals, giving the finished shade the appearance of a single large blossom. The curling of the

petals is accomplished by rolling the corners around a wooden knitting-needle, and pushing the ends of the little roll toward the center as far as possible, thus sharply crinkling the paper so that it holds its shape after the needle is withdrawn. The base of the lowest row of petals is covered by a wreath of foliage.

The Corn shade, number twelve, is still another example of the second type. In this instance the foundation was cut enough wider to allow for the frill top and bottom, which was made by turning over the edge of the crêpe to the depth of half an inch, and ruffling by drawing through the fingers. Over this, paste first a double fringe of "corn husks," cut from pale yellow and light brown crêpe respectively, and then a series of small ears of corn cut from a paper napkin.

All varieties of flowers can be used for candle shade decoration, either in the form of entire blossoms, or of petals, and as those of paper are both easy and inexpensive to make, there is no reason why one should not have a set of shades to match whatever natural blossoms may be used for decorating the table. Unless they do

match, it is better to use a purely conventional design for the former, instead of one of the floral motifs.

A third type of candle shade is that in which a wire frame is used as a foundation. Frames in many styles are carried for sale by department stores and wire-workers, but whatever the form or the covering to be used, the first step is to wind all the wires, except the ring which fits the shade holder, either with narrow strips of crêpe paper, or with ribbon, the former being used when the covering is to be pasted on, and the latter when it is to be sewed. The covering, whether of paper or fabric, may be either gathered, or cut in panels and fitted smoothly, the edges in the latter case being covered by narrow gimp or ribbon. In the paper shades, a twisted cord of crêpe is often used as a finish.

An attractive method of utilizing the wire frames is illustrated in shade number thirteen. The wires of the frame itself are here made to form part of the design, which is completed by the addition of diagonally crossed wires in each panel. The winding was done with dark brown crêpe, which was afterward treated to a coat

of orange shellac, and the shade was lined with deep orange crêpe paper, slightly gathered.

For decorating shades of silk, chiffon, or other fabrics, ribbon flowers are particularly effective, or the entire shade may be covered with ribbon petals. Lace medallions lined with silk of a color which contrasts agreeably with that used for the foundation may also be used. Some of the prettiest shades, made on fancy shaped frames, are simply covered with shirred silk or chiffon, and depend for their decorative effect upon the ornamental gilt or silver gimp with which the panels are outlined. Whatever the material, however, pains should be taken to ascertain that it looks well in an artificially lighted room with the light of the candles shining through it, as many tints which are beautiful by daylight are quite the reverse in electric or gas light, and vice versa. The color used for the lining should be given special consideration, as two colors which are most harmonious when side by side, are frequently very disappointing in effect when superimposed. It is safe to say that complementary colors should never be combined in this manner, and that a shade strong in tint, such as

scarlet, should always be lined with white, unless it is desired to change the color entirely. Thus, a red shade lined with blue will appear purple when illuminated, and blue lined with yellow will become green.

Special designs for the various holidays are easily devised with the aid of decorated crêpe paper, the ready-cut holiday symbols, and other simple materials, plus a little ingenuity. Thus, for Valentine's Day, shades with heart-shaped panels may be decorated with cut-out Cupids, or the rose shades may be finished with fringes of tiny hearts. The patriotic holidays will call for shades shaped like cocked hats or firecrackers, or plainer models decorated with flags or shields. Egg-shaped wire frames suggest all sorts of Easter possibilities, and shades can also easily be fashioned in the shape of jonquils, or Easter lilies. "Paddy hats," with openings to fit the shade holders, cut in the tops of the crowns, form amusing decorations for the seventeenth of March. They may be made of thin cardboard covered with emerald green crêpe paper, with a small clay pipe stuck in the black band of each hat. Shamrock-decorated crêpe paper furnishes

another motif, and the little gummed seals in shamrock design may also be used as decorations. Hallowe'en and Thanksgiving offer a wealth of opportunities. Pumpkins, fashioned over globe-shaped wire frames, may be plain for the latter holiday, and decorated with "bogey faces" for the former. Witch hats are easily made and are quite decorative when sprinkled with gold and silver stars and finished with bright-colored bands of ribbon or paper. The gummed silhouettes of witches, cats and owls can be applied to plain orange paper shades with good results. The corn design already described, is appropriate for the season of the harvest, and chrysanthemum shades are also much liked for the Day of Giving Thanks. Finally, for the climax of the year, come the poinsettias and Christmas greens to intensify the candles' glow, white shades cut into icicle points at the bottom and sprinkled thickly with snow sparkle, scarlet shades fringed with glass icicles, shades whose panels bear the pictured face of the smiling old saint whose cult of joy and good-fellowship will never die, and a host of other conceits calculated to increase the beauty and gaiety of the Christmas table.

CHAPTER VII

PLACE CARDS

THE first place cards were plain oblongs of white Bristol-board, and their mission the purely utilitarian one of showing the guests where to sit. By degrees, however, they became ornamental as well as useful, until to-day they form a recognized and carefully considered feature of the table decorations.

It is true that a few ultra-conventional souls still insist that the fancy place card may only be used with propriety at luncheon, and that the dinner card must be severely plain, with the monogram of the hostess as its sole adornment: but, fortunately, they are so decidedly in the minority that one is quite safe in following personal taste and inclination in the matter.

Many considerations enter into the selection of place cards. A design may be chosen for its

seasonableness, its color, or the sentiment it conveys. As a rule, all the cards are alike, but occasionally each is selected with reference to some fad or foible of the guest whose name it is to bear, so that when summoned to the table, the huntsman, bookworm, art lover, musician, golfer and devotee of bridge, may all find their pet hobbies represented. In some instances the guests have been required to recognize their places from the designs alone, no names appearing on the cards.

The variety of place cards displayed in the larger stores is bewilderingly great. Grave and gay, beautiful and grotesque, quaint, poetic and absurd — it seems as if every conceivable possibility had already been exhausted; and yet scores of new designs are brought out every season. No sooner does a wonderful invention take the world by storm, a striking fashion become the rage, or a new drama outstrip its rivals for popular favor, than it is avidly seized upon by the makers of place cards, and soon a host of aeroplanes, hobble skirts, or Chanticleers and Bluebirds appears in the shop windows.

Lithographed place cards, many of them ex-

quisite in design and coloring, may be had for from sixty cents a dozen, upward. Those painted in water-color start usually at seventy-five cents each — although sometimes sold for as little as twenty-five — and range as high as from three to five dollars apiece. Those, however, who live in small towns where place cards are unobtainable, as well as the many who prefer to give an original touch to their tables, find it a pleasant task to design and make their own, and by selecting motifs appropriate to the season or to the occasion, can add a personal element otherwise absent.

She who is skilled with the brush naturally has the advantage of her less gifted sisters, since no decorative theme is beyond her reach: yet with the aid of a few inexpensive properties, very effective designs can be worked out with but little labor, many of them being fully as artistic as the painted cards.

DESIGNS CUT FROM PAPER NAPKINS

Chief among the decorative materials for this purpose is the paper napkin. The better grades of napkins are made nowadays in such variety,

and in such soft and harmonious tints, that it is possible to carry out almost any color scheme or holiday motif with their aid.

There are several ways of utilizing the designs. The simplest is to mount them on cardboard, cut them out, following the outlines of the figures, and paste across the front of each a narrow white card for the name. A stiff, yet light weight Bristol-board is best for the mounting, as it curls less in drying than do the softer finished cardboards. It should be a little heavier than the ordinary visiting card. Much time may be saved by correct methods of handling. If a dozen cards are to be made, block out the twelve designs roughly with the shears. Then, with a wide, soft brush, spread a thin coating of paste over a piece of the cardboard large enough to accommodate all twelve designs. Place them upon it quickly, before the paste has time to dry, taking care not to stretch the paper. Pat them down with a pad of soft cloth, and as soon as the paste is dry enough between the designs to prevent its sticking to anything laid over it, cover with a sheet of smooth wrapping paper and press under a board with a few heavy books

or a couple of flat-irons on top. When thoroughly dry, cut out the figures with small, sharp-pointed scissors, and paste a small slip of plain Bristol-board across each as above described.

Another method is to cut the part for the name in one piece with the foundation, letting it project below or to one side of the decorative design. In such cases the part of the latter that adjoins the blank space must be carefully cut out before mounting, but the remainder can be roughly blocked out as before. The paste in this case must be applied to the paper instead of to the board, the brush being moved in the direction of the grain to prevent stretching.

A third idea is to mount and cut out a design, paste a tissue-wrapped wire down the back, and fasten the lower end to the under side of a white card so that the latter may rest flat on the table while the design stands erect. The usual way of fastening the wire is to push the lower end through the card, bend it parallel with the under surface, and fasten it in place with a bit of gummed cloth tape. Many designs can be supplied with easel backs of cardboard to enable

them to stand, while others are hung on the rims of the water glasses.

READY CUT MATBOARD DECORATIONS

The ready cut matboard devices, sold by nearly all stationers, can be effectively adapted to place card decoration, for example, the Shamrock Card for St. Patrick's Day. Cupids, hearts and arrows can be similarly utilized for valentine or heart parties, and engagement, shower, or bridesmaids' luncheons. A pretty idea for announcing an engagement is to wire a pink matboard Cupid so that he appears to hover over a heart-shaped place card, and fasten in his hands two smaller hearts, hinged together at the top with a bow of very narrow pink ribbon. Upon lifting the outer heart, the initials of the engaged couple appear on the one beneath.

CUT-OUT CARDS WITH PAPER DECORATIONS

Cards of various shapes, representing holiday or other symbols, can be cut from Bristol-board, covered with crêpe paper of any desired color, and variously decorated. It is better to cover

them on *both* sides, as besides making them more decorative, it insures against the curling of the cardboard, the contraction of one side, as the paste dries, being counterbalanced by that of the other. Heart and Slipper wedding, or Heart-shaped St. Valentine cards, are examples of this type. Tissue orange blossoms may be used for the decoration.

POST-CARD AND WALL-PAPER DECORATIONS

A seldom appreciated but very valuable source of decorative material is ordinary wall-paper. The designs are handled in the same manner as those taken from paper napkins. Many of the nursery wall-papers are especially well adapted to this purpose. Equally effective, and presenting still greater variety of choice, are the post-cards with which the country is flooded. The figures can be cut out and mounted in all sorts of ways, and this style of decoration is particularly well adapted to the special holidays, for which innumerable designs are annually produced by the postal card manufacturers. Sometimes figures from two or more cards can be used to form a new combination: as, for ex-

ample, by taking a flower-decorated Easter egg from one card, cutting an irregular opening in the side as if the shell were broken, and pasting back of it the head of a chicken taken from another card.

GUMMED SEALS AND SILHOUETTES

A popular Hallowe'en specialty is the black paper silhouette, ready gummed for decorative use. Witches, cats and owls are procurable in this form, and make capital place card decorations for the night of ghosts and goblins. Gummed seals are also for sale in designs appropriate to various special occasions, and where a simple card, involving little expense and trouble, is desired, they are very satisfactory. The method of applying both seals and silhouettes is the same. Moisten the gummed side with a wet sponge, lay it upon the card to be decorated, and press firmly with a pad of cloth. Sometimes a good effect can be gained by cutting down the card so that part of the silhouette projects above it, or a few pen-strokes may be added to indicate a landscape, a bit of fence, or other feature. The use of red or orange card-

board instead of white adds to the decorative effect without increasing labor or cost.

FAVOR PLACE CARDS

In many instances the place card is combined with a favor. An exceedingly attractive example of such a combination is a Tree of Hearts, which may be used for a valentine party or one where the game of hearts is to feature in the evening's entertainment. It is made by winding tissue leaves and artificial forget-me-nots on wire "branches," with narrow strips of green. The branches have the lower parts brought together and wound with brown crêpe paper to represent the trunk of a tree, the upper portions being bent outward in natural positions. Tiny pink cardboard hearts are pasted amid the foliage, and the tree "planted" in a miniature jardinière made by covering a small paper almond cup with a ruffle of crêpe. The place card takes the form of a diminutive tag tied to the tree trunk.

For the Hallowe'en party, a place card favor can be made in the form of a witch. A wooden meat skewer forms the body, and a hickory nut

the head. The pointed portion of the nut represents the nose, and eyes and mouth are painted in water-color. The figure has a cotton wig and is dressed in crêpe paper, with the exception of the apron, which is of white writing paper and has the name of a guest written across the lower edge. The sharpened end of the skewer is stuck into an apple, on which the little witch stands erect beside the plate. Ghosts and hobgoblins of weird appearance can be similarly fashioned, and form an amusing addition to the dinner or supper table.

ARTIFICIAL FLOWERS AS DECORATIONS

Either cloth or tissue flowers make charming place card decorations, the latter being cut from heavy water-color paper as a change from the Bristol-board. Satin or ribbon flowers, too, may be used for this purpose, satin roses, which may later be removed and used as corsage or coiffure ornaments, making acceptable favors for the women guests. The flower chosen should match the other decorations of the table. Small sprays of artificial maidenhair fern heighten the effect of the delicately tinted blossoms. A charming

favor is a nosegay of satin violets tied with ribbon on which the name is lettered in gold.

HAND-PAINTED CARDS

One who is skilled in painting needs little advice on the subject of designs, but two possibilities are presented with the thought that they may suggest somewhat unusual lines for further development. A little hoopskirted damsel suggests the possibility of costume sets of various periods: men dressed in raiment of a bygone day and fashion, as cards for the ladies, and dainty maids in quaint, old-fashioned finery, for the men. Then there are the costumes — especially the picturesque ones of the peasantry — of foreign nations, any one of which might supply a decorative motif for the entire table. Every public library of any size contains books on costume, and volumes of travel will also supply much information along this line.

The dove affords a very poetic means of announcing a betrothal, or is equally appropriate for a wedding luncheon or a valentine party. It is of fine Bristol-board, cut in duplicate save that on one section the right wing (on the ob-

server's left) is omitted and the curve of the under part of the body is represented, together with a tiny pink heart that is tied to the feathers with a lover's knot of blue ribbon. The two sections are pasted together as far as the point where the wing joins the body, and a row of perforations is there made with the sewing machine, so that the wing may be lifted, revealing the heart beneath. For announcing an engagement, the two sets of initials may be inscribed on the heart, the name of the guest being written on the outside of the wing. For a valentine party, trace beneath the name in small letters, the inscription:

"Lift my wing and thou shalt see
What Dan Cupid sends to thee."

CHAPTER VIII

DAINTY TABLE ACCESSORIES

CHIEF among the little accessories which add so much color and charm to the party table, are the baskets and boxes for holding nuts and bonbons, or the serving of ices and entrées. So inexpensive are they, and so easily fashioned, that there is little excuse for not availing one's self of their decorative aid. The fluted paper cups known as soufflé cases or ice cups, which are sold in various shapes and sizes by caterers and stationers, serve as foundations for most of these dainty trifles, and plain cardboard boxes for the remainder. The decorating is done as a rule with crêpe and tissue paper, although satin, tulle and ribbon are sometimes used; and the fortunate hostess who is skilled with brush and pencil can produce a host of charming conceits with rough water-color or tinted crayon paper as a basis. The possibilities are really limitless, and the

illustrated designs, each being typical of a certain style of decoration, will suggest innumerable variations and aid the reader in working out original ideas to meet her personal requirements.

For example, the serving cup or box may be padded and covered to represent some particular symbol, as a Hallowe'en pumpkin, an Easter chick, or a potato for St. Patrick's Day. Again, the cup may be converted into the semblance of a flower, as in the poppy and satin rose ice cases illustrated: or covered with plain or ruffled crêpe paper, or with paper rope in one, two or three colors, and trimmed with small flowers of cloth or tissue. Designs cut from paper napkins can often be used to good advantage as decorations, as shown by the shields in the corners of the patriotic ice case. The ready cut matboard devices, sold by stationers for a few cents an envelope of from twenty-five to fifty, afford an easy means of decorating for the special holidays. They include hatchets, shamrocks, Cupids, hearts, arrows and witches in various sizes and colors. The shamrock and the rose and Cupid ice cases and arrow nut cup illustrate

different ways in which these devices can be applied.

Finally, there are the handles, which can often be made a very decorative feature of the baskets of which they form a part. The simplest style is the plain arch of paper-wound wire, as illustrated in the triple heart ice basket, the extreme plainness being relieved by a trimming of ribbon and flowers. Next in order is the single arch wound with paper of contrasting colors. The shamrock basket has such a handle, striped with green and white.

Two wires, wound with the same or different colors, may be twisted together to form a handle, or crossed at right angles as in the scalloped bonbon basket number one; or several wires can be interlaced in a decorative pattern like the handle of the holly rope basket. Low handles like those of the scalloped basket number two afford a pleasing variation, and still more unusual are those which simulate stems, as in the jonquil entrée cup and the Jack-o'-lantern.

The instructions which follow will enable the hostess not only to reproduce the designs illustrated and described, but to create new ones

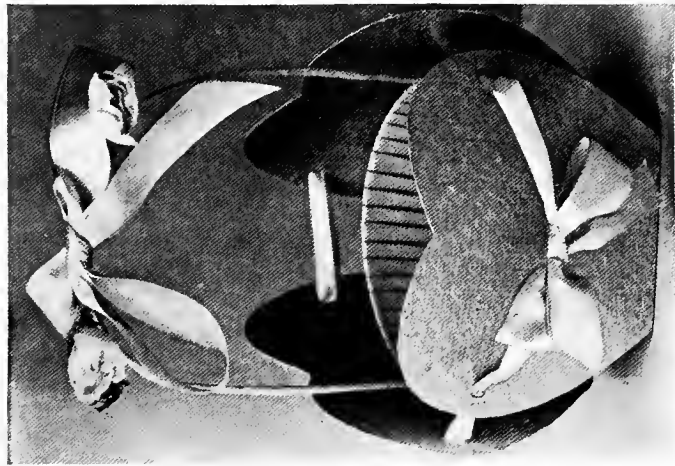


PLATE XVII.

1. Triple Heart Ice Basket.
2. Rose Bonbon Basket.

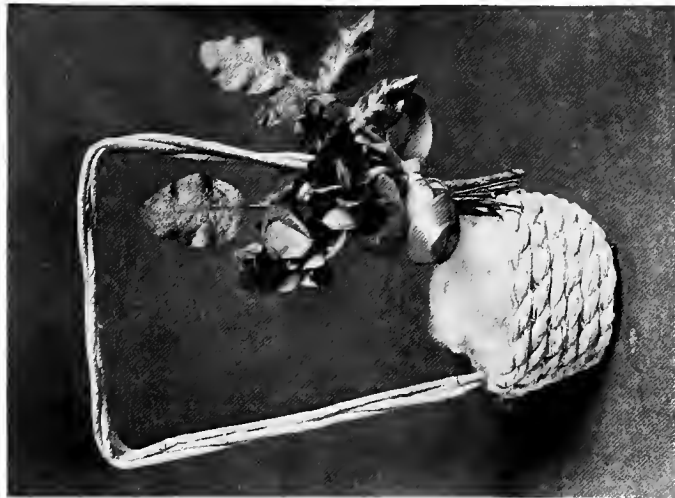
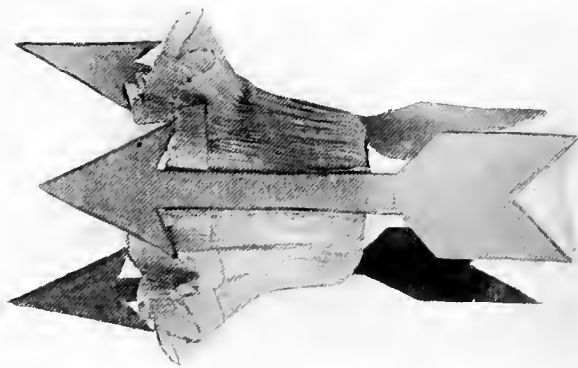


PLATE XVIII.

1. Arrow Nut Cup.
2. Floral Rope Basket, covered with Paper Rope.

based on the same general principles of decoration.

ARROW NUT CUP

The necessary materials are a roll of pink or red crêpe paper, one or more envelopes of small matboard arrows to match, and the required number of fluted paper almond cups. Cut a strip of crêpe long enough to go once and a half around a cup, and an inch wider than the latter is high. The strip should run lengthwise of the roll of paper. Turn one edge over to the depth of a quarter inch, at the same time stretching it over the forefinger so as to form a narrow frill. Now take the cup in the left hand, with the fingers inside and the thumb outside. Coat it with paste, using the large brush, and apply the covering, revolving the cup toward the body with the left hand, while the paper is manipulated with the right. The nearest end of the strip is first pressed upon the pasted surface with the frilled edge projecting half an inch beyond the rim of the cup, and held in position with the left thumb, the free end hanging over the further side. Then, while the cup is slowly revolved,

the paper is gathered into folds with the thumb and fingers of the right hand and firmly pressed into place, taking care to maintain an even margin at the top. The lower edge is turned under and pasted to the bottom of the cup, and a disk of plain white paper applied to the latter to give a neat finish. This completes what is known technically as a shirred ice cup, a style that forms the basis of many designs. Three arrows are now pasted to the sides at equal distances, the heads projecting above the frilled edge, and the feathered ends forming feet upon which the cup stands securely.

As a variant of this design, three hearts or three Cupids may be used in place of the arrows.

TRIPLE HEART ICE BASKET

Place a round ice cup on a sheet of heavy water-color paper and draw a pencil line around the base. Remove the cup and outline three hearts at equal distances around the circle, their points turned in and overlapping its rim about three-quarters of an inch. With ruler and pencil draw a horizontal line across each heart, outside of, and just touching, the rim of the circle. Tint

with a wash of delicate rose color, and when dry cut out, score lightly along the horizontal lines, and bend the hearts up until they nearly meet, as shown in the illustration. Now wind a half-inch wide strip of pink crêpe spirally around a ten-inch piece of wire, bend the latter into an arch, and fasten the ends to opposite sides of the cup with pieces of gummed cloth tape. Cover the cup smoothly with the pink paper and paste it into the heart holder. Lace the hearts together with narrow satin ribbon drawn through holes punched in the rims, and finish by decorating the handle with a ribbon bow and two tiny rosebuds of cloth or tissue.

ROSE BONBON BASKET

This is a variation of the shirred basket previously described. A plain round cardboard box about three and a half inches in diameter is used as the basis, and the outside is covered with two shirrings or ruffles, the inner one projecting half an inch above the outer. These may be both of the same color or of different colors, as preferred. Pink and white make a dainty combination. The handle, of course, is fastened

to the box before the shirring is applied. Two or even three thicknesses of wire should be used, and padded by winding back and forth several times with a strip of crêpe paper two inches wide and doubled along the center. The doubling is done by drawing the paper through the left hand as the winding proceeds. The base of the basket is finished with a twisted paper cord, and the handle decorated with tissue roses or other flowers, and a little artificial foliage.

ROSE AND CUPID ICE CASE

A short, paper-wound wire is pasted to one side of a soufflé case and curved like a bow. On this is mounted a pink matboard Cupid, and when dry the case itself is covered with overlapping rose petals, giving the effect of a single large blossom. The petals are cut from a double thickness of tissue to give them body. The corners are slightly curled outward by drawing them over a scissors blade, folded into a plait at the base to give the petal a cup shape, and pasted to the paper case in rows, each petal slightly overlapping the next, and each row overlapping the one above. The base of the cup is finished with a



PLATE XIX.

1. Irish "Pratie" for St. Patrick's Day. 2. Shamrock Ice Cup.



PLATE XX.

1. Shamrock Basket.
2. Holly Rope Bonbon Basket.

band of green crêpe paper cut into a series of points along the upper edge.

Flowers of other varieties can be effectively represented in this manner. A daisy cup has petals of white crêpe surrounding a row of fine yellow fringe that suggests the center of the flower. A pond-lily has the petals stretched over the forefinger to make them concave. Tulips, Easter lilies, fleurs-de-lis, magnolia blossoms and poinsettias must have the petals wired along the center to permit of their being bent into natural curves. A spray of foliage or of miniature blossoms may replace the Cupid in such cases.

CHERRY BONBON BOX

A round or oval cardboard box is covered with paper rope and decorated with a spray of artificial cherries. By the addition of one of the small matboard hatchets, the box becomes an appropriate souvenir for Washington's Birthday. The rope is made as follows:

Cut two long strips of light brown crêpe paper, each four inches wide. (With heavy shears it is possible to cut through the entire roll without opening it, and the strips thus produced will be

far more even than those cut in the ordinary manner.) Fasten one end of a strip to a chair-back, or let an assistant hold it, and twist the opposite end until the paper is reduced to a thin, even cord. It should be fully stretched during the operation of twisting, as otherwise the resulting cord will be full of knots and bunches. Tie between two door-knobs or chair-backs to keep the cord taut while a second strand is twisted. This should be turned in the same direction as the first, and then the two combined by twisting together in the opposite direction.

Apply a thin coating of liquid glue to the cover of the box. Starting in the center, as if it were the crown of a hat and the paper a straw braid, coil the rope round and round until the outer edge is reached. Then turn the cover face down on the table and wind the rope around the sides in the same manner, pressing each coil down firmly against the one below. When dry, fasten the cherry spray to the top with a piece of fine wire.

Of course flowers of any small variety can be used for the decoration, if desired, and the rope covering may be varied by using strands of con-

trasting colors. For the Easter table, a box covered with white and lavender rope and decorated with violets would be extremely dainty, and a souvenir for the seventeenth of March could be attractively fashioned by the use of emerald green rope and a decoration of shamrocks with a tiny pig or small clay pipe fastened in their midst.

SHAMROCK BASKET

The matboard shamrocks, obtainable in different sizes, form useful St. Patrick's Day decorations. One of their possibilities is illustrated in the shirred basket with a striped handle. It has an inner shirring of white, the paper strip being so narrow as to extend only half-way down the side of the cup. The outer covering is of Ireland's verdant green, and the edges of both ruffles are lightly touched with gilt bronze. The handle is wound with a very narrow strip of green over white, producing the striped effect mentioned above, and to the top on either side is pasted a small matboard shamrock with gilded edges. To make it more elaborate similar shamrocks may edge the top of the basket.

SHAMROCK ICE CUP

In this design, a little change from the shirring is made by rolling the edge of the paper covering with the thumb and fingers of the right hand, instead of turning down a heading and stretching it. The covered cup is then pasted in the center of a matboard shamrock of the largest size. For other occasions a heart or large arrow might replace the shamrock, or a piece of heavy water-color paper might be cut out and tinted to represent an autumn leaf, and the cup covered with a triple shirring of red, green and yellow.

AN IRISH "PRATIE"

This quaint little box for green mint or pistachio candies is easily made by padding the cover of an oval box with cotton, making the surface as irregular as possible. Cover this with light brown crêpe paper, and while still moist from the paste, make a number of small indentations with a very blunt pencil, to represent the eyes. The novelty is completed by a decoration of shamrocks and an Irish flag, cut from paper napkins and mounted on wires.

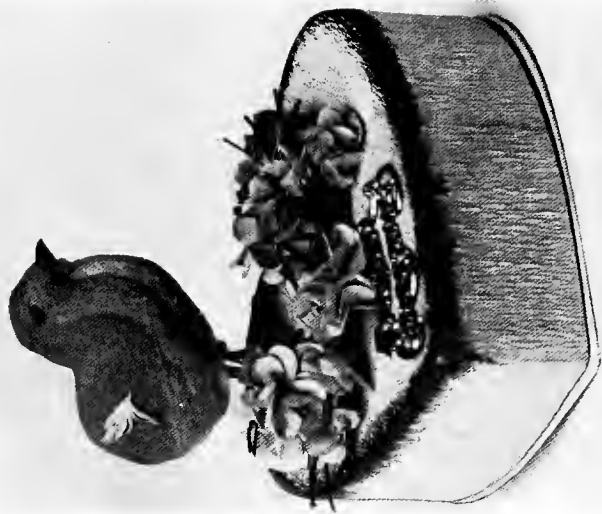


PLATE XXI.

1. Rose and Cupid Ice Case.
2. Easter Candy Box.

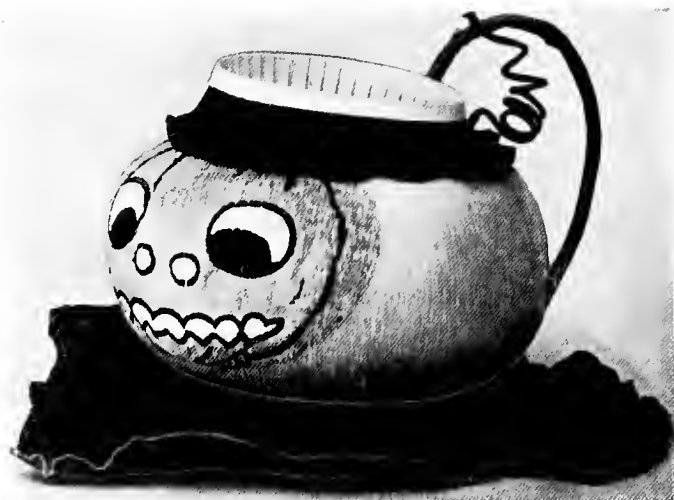
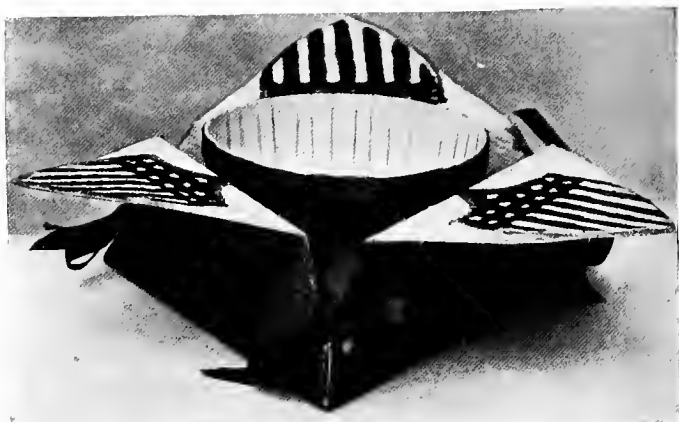


PLATE XXII.

1. Patriotic Ice Case. 2. The Jack o' Lantern.

CHICKEN NUT CUP

This amusing little conceit has as a foundation a disk of stiff, green-covered cardboard, and four pieces of wire, each six inches long. The wires are first wound separately with strips of yellow tissue, and then the four are bunched together and tissue-wound to within half an inch of either end. The bundle of wires is then bent so as to form a pair of two-inch legs, joined at the top by a one-inch horizontal bar. The half-inch projecting wires are bent at right angles to the legs — three forward and one back — to form the claws, and pasted to the cardboard disk. On the crosspiece is mounted an oval nut cup, cut down irregularly to suggest a broken egg-shell. About two dozen two-inch disks of yellow tissue are next cut out and finely fringed around the edges. These are taken up singly by the centers, like a handkerchief, twisted once or twice, and the fringe crinkled by lightly “scrubbing” it against the palm of the hand. They are then pasted to the under side of the cup by the “peaks,” forming a round, fluffy ball of fringe. A second and much smaller ball is constructed

on the forward end of the cup, and the two carefully trimmed with scissors to resemble the head and body of a chicken. The likeness is completed by the addition of two beady eyes and a beak of black cardboard.

JONQUIL ENTRÉE CASE

One edge of a strip of yellow crêpe is cut into rounded scallops and the strip pasted smoothly around a large sized soufflé case, to suggest the tube of a jonquil. Four small jonquils are then fashioned of two shades of yellow crêpe. About half-way down, their stems are twisted together and wound with green crêpe for the remainder of their length, and the lower half coiled to form a handle. The cup is pasted to the center of the stem, and the blossoms spread like the sticks of a fan and bent up gracefully around it. The spring-like suggestion of the jonquils makes this cup particularly appropriate for use on the Easter table. Violets, daisies, buttercups, narcissi and many other small flowers are also adapted to this style of decoration, and sprays of small artificial autumn leaves may be effectively combined with leaf decorated cups for fall affairs.

EASTER CANDY BOX

This heart-shaped box with its Easter message makes a charming dinner or luncheon favor. The box is covered smoothly with lavender crêpe paper and the edge gilded. The decoration consists of a cluster of tissue violets, a fluffy cotton chicken, and the inscription "Easter Greeting" stamped from gilt metal. The latter can be obtained in favor shops. In pink or white, with rosebuds and a bisque Cupid for decoration, the box would form a suitable valentine or wedding favor.

SCALLOPED BONBON BASKET NO. I

In this basket and the one that follows, a very novel appearance is produced by extremely simple means. A medium sized, round soufflé case is used as a foundation. Examination will show that the rim is twice folded over to hold the flutings in place. Straighten this out and stretch the walls of the cup until nearly flat. Paste a ring of white-covered wire around the edge on the outside, and cover the cup smoothly with crêpe paper. Bend the rim into scallops as

pictured, and in each indentation paste a stemless violet made by cutting from tissue of a contrasting color, scalloped disks one and a fourth inches in diameter, and pinching them up by the centers in pairs. Finish the basket with two, high-arched wire handles, crossing at right angles. Place a single violet at the point of junction, and trim one side of the handle with a cluster of long-stemmed flowers. These are made by pasting the twisted base of a violet to one end of a narrow strip of green tissue, and then rolling the latter between thumb and fingers until it forms a fine cord.

SCALLOPED BASKET NO. II

An attractive variation of the above model is produced by the use of two low handles, placed parallel to each other on opposite sides of the cup. In this instance the decoration is applied to the handles alone, and strung from one to the other are festoons of twisted green tissue, suggesting violet stems.

PATRIOTIC ICE CASE

A triangle measuring eleven inches along each edge is cut from cardboard of medium weight



PLATE XXIII.

Scalloped Bonbon Baskets.



PLATE XXIV.

1. The Christmas Clown.
2. Witch Bonbon Box.

and covered on one side with red, and on the other with white crêpe paper. In each corner of the white side is pasted a small shield cut from a paper napkin. The corners are scored in two places, on opposite sides, bent upward and then outward as shown in the illustration, and fastened together with bows of narrow scarlet ribbon. Into the receptacle thus formed is pasted an ice case covered smoothly with crêpe paper in the national blue.

By rounding off the points of the triangle and rolling them toward the center, a Continental cocked hat can be made, a cockade of red, white and blue crêpe or ribbon giving a finishing touch. A disk of blue-covered cardboard may then be hinged to the top of the cup with a bit of thread or wire, to complete the crown of the hat. Holders of various shapes may also be cut out of water-color or tinted pastel paper, flowers cut from paper napkins pasted on the flaring rims, and the outer edges of the latter cut out, following the outlines of the decoration. The Continental buff and blue can be used in either of the above designs with good effect.

WITCH BONBON BOX

Three thicknesses of wire are wound with light brown crêpe paper, doubled in the middle, and the ends bent at right angles, formed into oval loops, and wired to a box covered with red or orange crêpe. A ball of the brown crêpe is fastened to the upper end of the wire, and a grotesque face painted on it in water-color. A strip of black crêpe paper is gathered to form a gown, and fastened around the neck by twisting about it a brown-covered wire whose ends are curved forward to represent arms. A piece of red or orange crêpe (to match the box) with rounded ends is gathered about the shoulders, the upper edge forming a standing ruff. The wire which fastens it around the neck is concealed by a narrow ribbon of crêpe, arranged in a bow in front. A wig of white cotton, and a tall, black, witch hat complete a very weird-looking little figure.

THE JACK-O'-LANTERN

An upstanding frill of dark green crêpe is pasted around the rim of a soufflé case, and over

this a strip of deep yellow crêpe, forming a cylinder about five inches high, with a diameter the same as that of the case. Around the latter, now form a pumpkin-shaped ball of cotton, turn the cylinder down over it as one would turn a bag inside out, and turn the green frill down around the mouth of the cup. On one side of the pumpkin paste a bogie face cut from Hallowe'en crêpe paper. Cut a large leaf from two thicknesses of green crêpe, pasting them together with a wire running lengthwise between the two. While the paste is still damp, curl up the tip and edges of the leaf here and there, and pad the projecting end of the wire to form a stem. (The padding process is described under "Rose Bonbon Basket.") Paste the pumpkin in the center of the leaf, bend the stem upward to form a handle, and fasten the end to the rim of the cup. Finish with a curly tendril made by twisting a piece of green-covered wire around a lead pencil.

By omitting the bogie face, this ice cup can be used for Thanksgiving, its appropriateness being still further increased, if desired, by mounting beside the pumpkin a turkey cut from a paper napkin and pasted on cardboard.

THE CHRISTMAS CLOWN

A most amusing table favor is the little Christmas clown, his body a bonbon box, and his head a ball of white paper. The box is cylindrical in shape. White crêpe paper is first pasted to the top, and then the sides are covered with a strip of the same, which is gathered into a flat, projecting plait about half-way back on either side. The corners of the plaits are afterwards rounded off, the cut edges pasted together, and the costume adorned with a row of scarlet buttons down the front. A loop of wire forms the foundation for the head, white crêpe paper being wound around it until a ball of suitable size is formed. This is smoothly covered, and features painted on one side in black and red water-color. Then the ends of the wire projecting from the base are twisted around the middle of a padded wire which forms the arms, and this in turn is pasted to the top of the box. A scarlet ruff hides all discrepancies. The head is crowned with a peaked clown cap, and in one uplifted hand is fastened a small wire hoop wound with fringed green tissue and adorned with a small spray of artificial holly.



PLATE XXV.

1. Cherry Bonbon Box. 2. Jonquil Entrée Case.

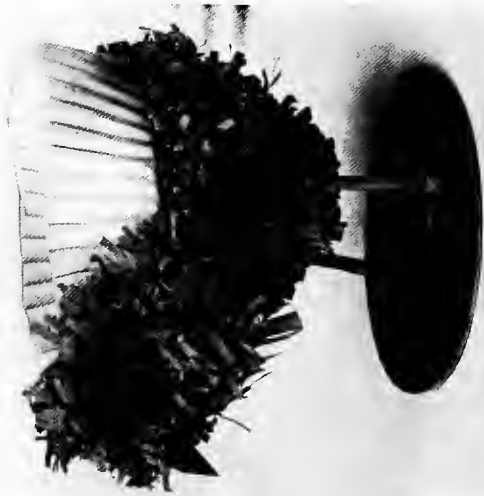


PLATE XXVI.

1. Chicken Nut Cup.
2. Satin Rose on Standard.

RUSTIC ICE CUP

A section of rail fence is constructed either with natural twigs, or with wires thickly padded with dark brown crêpe and brushed over with shellac. An ice case covered with crêpe over an irregular padding of cotton to give an effect of rough bark, is also shellacked. It is then decorated with a sprig of mistletoe, pasted or wired to one end of the fence for which it forms a support, and the opposite end of the fence trimmed with holly. A few wisps of cotton "snow" increase the wintery effect.

For a summer function, a cup made in the same rustic style would be charming trimmed with maidenhair fern and the tiniest wild flowers.

HOLLY ROPE BONBON BASKET

A cheery little favor for the Christmas table is the holly basket, which may be used for ices instead of for candy if preferred. The handle is composed of four wires, interlaced in an open pattern. Two of the wires are wound with scarlet, and two with green. Holly sprays, tied with narrow scarlet ribbon, form the decoration. The

cup itself is covered with paper rope, made and applied as described under the cherry bonbon box, one strand being red and the other green. By changing the colors and decoration, this type of basket could be adapted to any holiday or season of the year.

POPPY ICE CASE

Cut a narrow strip of green crêpe, notch the upper edge, and paste it around the rim of a soufflé case, which should then be covered smoothly with paper of the color chosen for the poppy. Cut three seven-inch disks of tissue, each a different shade of the selected color, and roll them into tight little balls between the palms, squeezing them as hard as possible to soften and crinkle the paper. Smooth out the disks and crimp each around the edge with a scissors blade, and paste the light, then the medium, and lastly the dark-toned disk to the bottom of the cup. Next make a small poppy by stringing a trio of two-inch disks — similarly crinkled and crimped — upon a wire whose upper end has been twisted around a small bunch of artificial poppy stamens. Push the petals up

close to the stamens, and wind the wire with green *crêpe*. Finish by pasting the poppy to the side of the cup.

Chrysanthemum, cornflower, snowball and carnation cups can be made in similar fashion.

FLORAL ROPE BASKET

The high, trellis-shaped handle is the distinguishing feature of this attractive cup. It is decorated on one side with a cluster of ribbon-tied flowers, and fastened to the outside of the cup before covering the latter with rope. An all white basket decorated with orange blossoms would be a charming addition to the bride's table, and for the *débutante* luncheon nothing could be daintier than the same design in delicate rose color with a cluster of tiniest moss rose-buds fastened to the handle with a pink tulle bow.

SATIN ROSE ON STANDARD

Four wires, each five inches long, are separately wound with dark green *crêpe* paper, and then wound all together to within an inch of either end. The projecting ends are bent at right

angles to the main portion and separated like the spokes of a wheel. One set is pasted to a heavy cardboard disk, two inches in diameter, and the other to a disk one inch in diameter, both of which are then covered with green crêpe. Pieces of one and a half inch satin ribbon of any desired color are rolled about two small bunches of cotton to form rosebuds, and a short piece of wire fastened to the base of each to form a stem. A strip of green tissue with the upper end cut into five points is next folded around each bud, and the stem wound with a narrow strip of the same, a spray of foliage being inserted about half-way down. The ends of the stems are glued — not pasted — to the upper surface of the smaller disk. Ten ribbon petals are next prepared, as follows: a piece of ribbon three inches long is doubled in the middle. The corners of the fold are rolled over diagonally to represent the curled edge of a petal, and fastened down with glue. A plait is formed at the base of each petal to give it a cup shape, and caught with a few stitches. The petals are then glued to the outside of an ice cup in two rows, each petal slightly overlapping its fellow, and those of the lower row alter-



PLATE XXVII.

1. Rustic Ice Cup. 2. Poppy Ice Case.

nating with the ones above. When dry, the rose is glued to the smaller disk, which it entirely conceals, and the leaves and buds bent into graceful positions.

CHAPTER IX

DECORATED TABLES FOR SPECIAL HOLIDAYS

HOLIDAY tables are the easiest of all to decorate, because each feast day is surrounded by a wealth of sentiment and legend, in itself suggestive of decorative possibilities, and in addition, the shops from coast to coast are filled with inexpensive symbolic novelties which add interest and color to the simplest table.

Consider, for example, the birth date of Abraham Lincoln, which is a legal holiday in many States. Appropriate table centerpieces have already been described in the chapter devoted to that subject, and it is an easy matter to plan the other accessories to correspond. The candle shades will be in patriotic colors: little piccaninny dolls may hold the place cards or be posed upon the covers of the punch cases. Candy box favors are to be had in the form of tiny cabins, or small plaster busts of the national

hero may be draped with the colors of the country his firm hand guided safely through an appalling crisis. If the cotton plantation scene is the chosen theme, a shower of cotton bolls tied with narrow patriotic ribbons may hang from the chandelier, others being used to decorate the candle shades and place cards.

For WASHINGTON'S BIRTHDAY, there is a still larger variety of available material. The famous hatchet and cherry tree are reproduced in innumerable forms, as place cards, candy boxes, ice cases, nut cups and favors. There are busts and statuettes of Washington, figurines in colonial costumes, cocked hats and other "period" novelties, costing but a few cents each.

One of the most interesting holidays, from the decorative standpoint, is VALENTINE'S DAY, which lends itself more readily to dainty effects than do the patriotic anniversaries with their stronger colors.

Scarlet was formerly the hue held sacred to Cupid's arts, but for the last year or two pink has been finding its way into favor, on account

of its greater delicacy. The ready cut mat-board symbols, which include Cupids, hearts and arrows, are very useful for decorating table accessories and can be had in both pink and red. The larger sized arrows, tied with ribbon of the same color, make appropriate place cards, or Cupids, holding hearts on which to write the names, may be suspended from the rims of the water glasses as if flying.

Three or five hearts — according to size — reversed and laced together with ribbons, make dainty candle shades, which may be ornamented with roses cut from crêpe paper or paper napkins. The rose, always associated with love, frequently forms the leading motif of the Valentine table, and plaster and bisque Cupids are obtainable in various sizes.

A very simple but attractive table is illustrated on Plate XXVIII. The color scheme is scarlet and white, but pink could be used in the same manner. A large scarlet cardboard heart is laid in the center of the table, with a border of small hearts and glass taper holders. On the central heart stands a roguish, laughing figure of Cupid, bearing a box of gifts and blowing a herald's

trumpet to announce his arrival. Near either end of the table is a tall candlestick with a silver shade over a fringed lining of scarlet silk. At each corner is a heart-shaped basket of bonbons. Valentine post-cards serve as place cards.

The bonbon baskets can easily be made at home from plain, heart-shaped boxes, each box making two, as the cover can be used. The baskets are gilded inside, or lined with paraffine paper. Then handles made of red ribbon-wound wires, twisted together, are fastened to the outside and decorated with ribbon bows. The outsides of the baskets are then covered with double ruffles of scarlet crêpe paper, finished around the base with a narrow gilt beading.

This table could be elaborated in many ways. The edge might be festooned with strings of hearts caught up by arrows. Cupid might stand in the center of a heart-shaped mound of roses, and other blossoms be used to decorate the handles of the bonbon baskets. The candle shades, too, might be of overlapping tissue rose petals, and ice cream could be served in rose-shaped cups. Appropriate place cards would be those of pressed cardboard which represent single rose petals.

ST. PATRICK'S DAY is coming to be one of the most important holidays of the year, from the standpoint of the hostess, and there is none that lends itself more easily to picturesque table setting. Each season the makers of favors and decorations bring out a fresh series of novelties, each quainter and more irresistible than the last: but even if one does not have access to the shops in the big cities, it is an easy matter to decorate the table appropriately in honor of the seventeenth of March.

One very simple yet undeniably effective table was planned and carried out by a young girl living in a New England village. The only material she had to work with was a couple of rolls of crêpe paper in Flag of Ireland design, and the family potato bin! She first cut out all the flags, five of which she mounted on sticks. The remainder were pinned around the sides of the table cloth, a few inches above the hem. Then a peck of potatoes were well scrubbed with a small bristle brush, and carefully dried. There were shamrocks in several sizes printed along the edges of the crêpe paper, and some of these were cut out and scattered at random over the cloth.

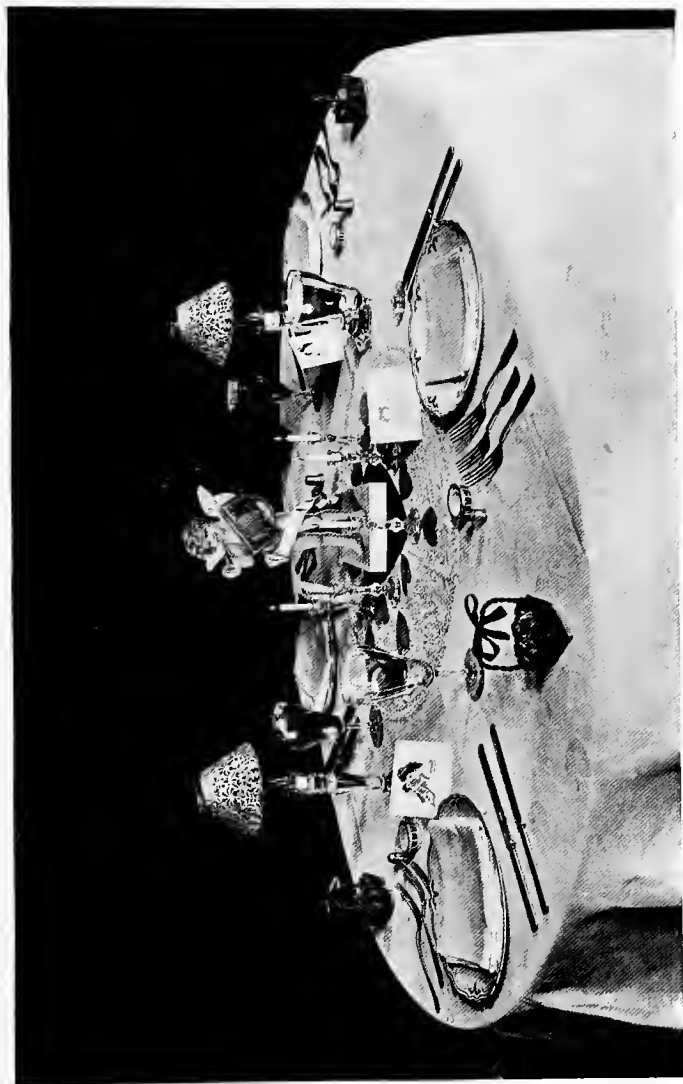


PLATE XXVIII.

A Simple Valentine Table.

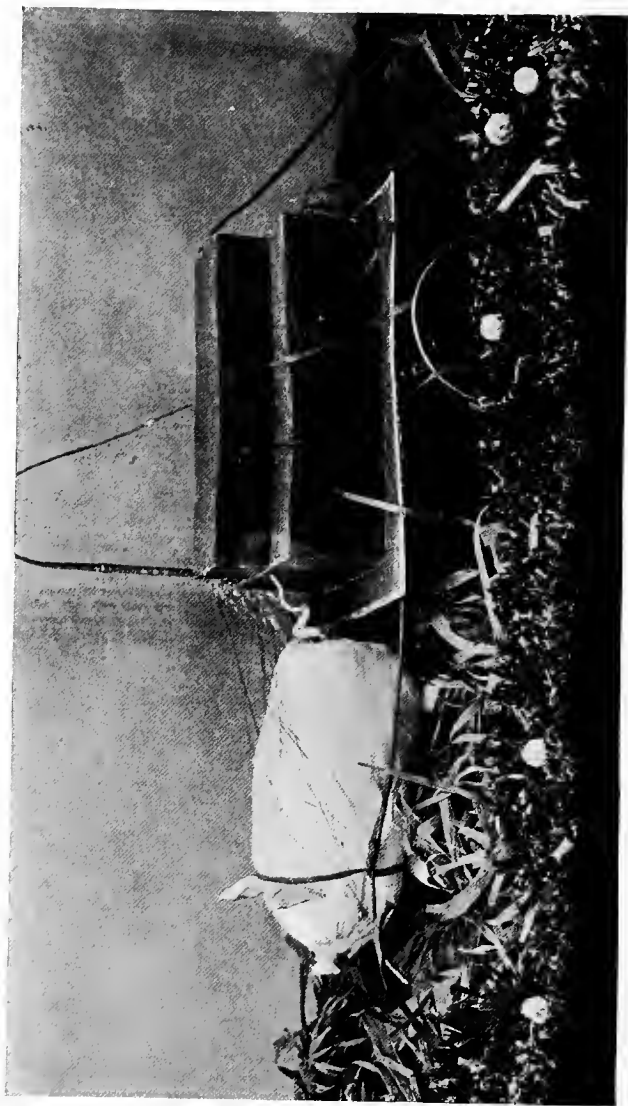


PLATE XXIX.

An Irish Jaunting Car filled with Favors.

Then beside each plate, resting on one of the biggest shamrocks, was a potato that had been scooped out, lined with paraffine paper, and filled with home-made candy, colored green with spinach juice. A pair of white crêpe paper candle shades, left over from a previous occasion, were bordered with the cut-out shamrocks, and on the place cards were pasted faces of pretty girls cut from magazines, with shamrocks pinched into the semblance of hats. Finally, the remainder of the potatoes were heaped in the center of the table and the five mounted flags stuck into the mound, one straight in the center, and the other four placed somewhat lower, and slanting toward the four corners of the table. The total cash outlay having been just forty cents, — thirty for crêpe paper and ten for a sheet of Bristol-board to make the place cards, — the table is described thus in detail to show that it is possible, with small expense and but few materials, to dress the table artistically and in a novel manner, provided one exercises a little ingenuity and is determined to make the most of the limited resources at her command.

The St. Patrick's Day table, Plate V., is en-

tirely different in character from the one described above. The table-cloth is decorated with a shamrock border cut from fancy crêpe paper, and the ices are served in fancy paper cups on shamrock doilies. Partly outlining the centerpiece is a crescent of well scrubbed potatoes, in part of which are inserted, in clusters, the wire stems of paper shamrocks, while others hold green tapers. Within the crescent stands a figure with exaggeratedly Hibernian features, apparently driving a herd of pigs helter skelter across the table. The latter are of plaster in several sizes and positions, and can be obtained either in pinkish white, or in emerald green.

The favors are candy boxes in the forms of potatoes, pigs and donkeys, ridden by funny little Irish figures.

St. Patrick's Day favors which are a play upon words are bonbon boxes in the form of large corks. These are quite attractive when filled with green cordial drops and tied with bows of bright green ribbon. Then there are the shillalahs — perfect counterparts of the Irish black-thorn cudgels, but made in miniature and hollow, to hold candy. Very good imitations,

though not in box form, can be produced by winding dark brown crêpe paper back and forth along a piece of wire of the desired length, making a "nubby" surface, and tapering one end for the handle. When finished, give the shillalah two coats of orange shellac, and when dry it can scarcely be told from wood. This style may be used as favors, with the place cards tied to their handles with bows of green ribbon.

Quaint little home-made candy boxes are in the forms of "Biddy bonnets" and "Paddy hats." The former are little poke bonnets with cardboard brims and small round candy boxes for crowns, the whole covered with emerald green paper. Their companions also have the round pasteboard boxes for the foundations. A disk of cardboard covered with the green crêpe is pasted to the bottom of each box. It should be large enough to project half an inch all around, forming the straight, narrow brim of the hat. The box cover should be of the telescope variety, i. e. of the same depth as the box itself, but as it will probably not be high enough for the crown, a cylinder of cardboard of the required height is fitted around it and a cardboard

disk pasted into the top, after which a covering of green crêpe is applied. The hat is then finished with a black band, into which is thrust one of the miniature clay pipes which can be bought for a few cents a dozen.

The potato box described in chapter eight makes another appropriate favor, and for either candy or ices, there are some pretty shamrock baskets, illustrated in the same chapter, which can easily be made at home at a cost not exceeding fifty cents a dozen. For those who are not supersensitive, there are very realistic snakes, both in metal and paper, which may swing from the chandelier, twine themselves around the candlesticks, and writhe among the floral decorations. Coiled on the napkin at each place, with head and neck erect as though about to strike, the paper snakes may be converted into rather startling place-card holders. Less gruesome are pretty little Norahs and Barneys, all in their Sunday best, bowing to each other from the lids of fancy boxes, or driving jaunting cars, and, last but not least, may be had "Blarney Stones" enough to smooth all the tongues 'twixt here and Dublin.

THE EASTER TABLE. One of the numberless charming Easter possibilities is the hyacinth table. Pink flowers were selected to give the keynote to the decoration, their color being repeated in the place cards, ribbons and bonbons, relieved by the green of the foliage and the pale yellow of the chickens.

White enameled wicker baskets, with high handles, occupy the center of the table, a large one in the middle, with a smaller basket on each side. All three are filled with the feathery Japanese sea moss — or “air plant” as it is called in the stores, — pale tinted Easter eggs, hyacinths and fluffy chicks. The high handles are adorned with huge bows of pink gauze ribbon and sprays of blossoms. As the odor of such a quantity of real hyacinths would be overpoweringly heavy, artificial flowers of fine quality are substituted, with a natural spray here and there to give an agreeably faint perfume. At intervals around the table are miniature white baskets with ribbon-decorated handles, filled with pink, white and yellow candy eggs (Jordan almonds), while at each corner of the table, resting in a bed of hyacinths, is half of a monster

papier-mâché egg, filled with paper moss and small eggs of marshmallow. The place cards are designs cut from Easter post-cards and hung on the rims of the water glasses by means of small cardboard clips pasted on the backs. Loose garlands of smilax are twined gracefully about the edge of the table, repeating the green note of the centerpiece. Appropriate and novel little favors are composition bonbon boxes in the form of eggs, from which are creeping tiny, laughing children with rabbit and chicken hoods.

The same scheme of decoration could be developed in a number of different ways with equally satisfactory results, using different color motifs. The baskets might be rustic affairs of rough bark or palm fiber, filled with damp moss and violets, the ribbons being either pale green or pale blue, and the other accessories altered to correspond. Another dainty effect could be obtained by using, instead of the three baskets, a single, long, narrow basket with low handles at either end. It should be of willow, painted a soft, spring-like green, and filled with growing jonquils. Instead of chickens, the little brown-coated plaster rabbits, sold at ten cents each,



PLATE XXX.

Corn and Turkeys form Effective Decorations.



PLATE XXXI.

Appropriate Thanksgiving Decorations.

might be grouped around it. The half-eggs at the corners might be replaced with whole ones of willow-green satin, each tied with a large bow of yellow maline ribbon, through which a single jonquil is thrust.

Lilies of the valley or lavender sweet peas, with white plaster rabbits, makes still another charming combination. In the first case use pale green ribbons, and in the second, white. Attractive favors are miniature, ribbon-covered flower-pots, each holding a single spray of flowers, as if growing.

INDEPENDENCE DAY brings the red, white and blue once more, and care must be taken not to overdo such brilliant hues. Unless the colors are supplied by the flowers alone, it is better to use only white blossoms, combined with plenty of ferns, in order to tone down the brilliancy of the bunting or whatever other material is used. A drum, the drumsticks tied to the rim with patriotic ribbon and white carnations, makes an effective centerpiece, using miniature drums to hold the bonbons, and shields for place cards and to decorate the candle shades.

Quite in keeping with the spirit of the day is a miniature fort of cardboard and crêpe paper, surrounded by a narrow border of moss. Toy cannon are visible at the embrasures, and Old Glory floats proudly at the top of the flagstaff. Smaller cannon might be used as favors.

For a table on which is used either the firecracker centerpiece described in chapter four, or the firecracker Jack Horner described in chapter five, make fringed white candle shades decorated with miniature firecrackers: or, better still, square candle shades with scarlet matboard frames filled in with panels of white crêpe, and finished with crackers hung around the lower edge by their fuses. The latter are made by sawing into pieces of suitable length, one or more wooden dowels an eighth of an inch in diameter. These are sold at hardware stores, and cost about three cents each. Wrap each piece smoothly with scarlet tissue, pasting down the edge. Let the paper project a little at one end, paste in a short piece of twine for the fuse, and twist the paper to hold it firmly. Imitation Roman candles at each place may hold fancy tissue hats, and as additional favors, the table bombs are

very amusing. While burning they throw out a fountain-like shower of harmless sparks, and finally explode with a loud report, throwing a handful of confetti and several small favors into the air.

THE HALLOWE'EN TABLE, more than any other in the year, offers an opportunity for effects that are unusual and bizarre, but one should guard against becoming so absorbed in the effort to achieve the weird and startling, that harmony and beauty are entirely lost to view. A large part of the mysterious feeling which should properly accompany Hallowe'en decorations, is obtained by carefully shading the lights so that the room is permeated by a dim radiance in which even the most commonplace objects take on a remote and unfamiliar air. To achieve this end, see that the room contains no uncovered lights. If lighted by electricity, have every bulb enclosed in a pumpkin blossom shade of orange crêpe paper, or a flaming tissue poppy. On mantel and corner brackets, arrange grinning Jack-o'-lanterns, either of real or papier-mâché pumpkins; and everywhere have candles, with their

soft light filtered through black-framed shades of green and red and yellow, as through stained glass. All of the shades, excepting those of papier-mâché, can be made at home with but little labor and expense.

Those who live near the large stores will need no advice in regard to the decoration of their tables for this occasion, as everything, from candle shades and Jack Horner Pies to place cards and ice cases, is offered for sale ready-made in an almost embarrassing variety of styles. For those, however, whose lot is cast in places remote from the large centers, and whose native ingenuity will have no other co-operation than that of the woods and their own gardens, the following table, illustrated on another page, has been planned, and may be readily carried out, since the only material to be purchased is colored paper, obtainable in practically every town and village in the United States, and a few yards of narrow ribbon.

This table is unusual, from the fact that neither witch, ghost, nor goblin appears thereon, the gay, whimsical little Brownies of Celtic tradition forming the chief decoration. They are

easily made, with plump, cotton bodies and heads and wire limbs, all covered with crêpe paper, using brown for the tight-fitting little suits, black, red, green or orange for the hats and caps, and the flesh tint, known as "apricot," for the faces. The latter have features either cut from tissue and pasted on, or painted in water-color, according to the skill of the maker. There should be a Brownie for every guest, and a number for the centerpiece.

To complete the favors, fashion some miniature tubs, reminiscent of the apple-bobbing game which is an invariable feature of the rites of All-Hallow's Eve. They are made in two parts, a round disk of thin cardboard for the bottom, and a straight strip, with two handles on the upper edge, for the sides, joined by pasting tabs of paper over the edges which come together. (Gummed cloth tape is still better, if available.) Cover the outside of each tub with crêpe paper and decorate with strips of tissue of a contrasting color. Fill with nuts and perch the Brownie favors on top.

In the center of the table, place a small butter crock, the sides covered with a plaited frill of

yellow tissue, and a tissue-covered, wooden or paper pie plate set on top like a lid. Into the crock put a number of walnut shells which have had the meats removed, written "fortunes" inserted in their place, and the halves lightly fastened together with glue. These should be tied with narrow ribbons that run to the various places. On the cover of the crock pose several Brownies in amusing attitudes, and around it arrange in a decorative manner bright colored autumn leaves and alternately red and yellow chrysanthemums, with more Brownies peeping out mischievously here and there. The candle shades — not shown in the illustration — may either be covered with autumn leaves that have been pressed with a waxed iron, or fashioned to resemble chrysanthemums, the latter method being as follows: cut red or yellow tissue into strips two and one-half inches wide, and the full length of the sheet. Trim one edge into pointed petals — cutting in to within half an inch of the other edge, and curl by laying the strips over the knee and drawing the pointed end of a toothbrush handle, or a regular curling needle, along each petal from tip to base, exerting as much

pressure as possible without tearing the paper. Cover plain, flaring shades of heavy paper with overlapping rows of the petal strips, points down, starting at the lower edge, and finish the top of each with a narrow band of ribbon the same color as the tissue. Pressed autumn leaves as place cards at each cover will then complete a table of whose beauty the black and white reproduction gives but the faintest idea.

Fruit and vegetables form the most appropriate decorations for the **THANKSGIVING TABLE**, since they typify the bounty of the Divine Being, in deep and reverent thankfulness for which the day was first set apart to be a "holy-day." With these may be combined all the products of the field and forest, including fall flowers, bright-tinted leaves, nuts and woodland greenery. One simple but richly beautiful arrangement is illustrated, the color scheme being furnished by a high-handled basket filled with fruit, — golden oranges and bananas, crimson apples and purple grapes, contrasted with the soft, cool tone of a feathery mat of ground pine on which the basket rests.

The colorings of the fruit are repeated in the autumn leaves which border the centerpiece and form bands extending to the table corners. The gold is again seen in the papier-mâché favors in the form of pumpkins, filled with bonbons, that stand beside the plates. The place cards are appropriately cut out in wishbone shape and painted with gilt bronze. Real wishbones may be used if desired, each being gilded and having a small card tied to it with narrow green or crimson ribbon. At the close of the meal these may be "wished on" and broken, according to the old custom.

The papier-mâché turkeys, obtainable in all sizes, make acceptable Thanksgiving decorations as well as favors, and may be very effectively combined with vegetables in the center of the table. A hollowed-out pumpkin, placed on wheels and filled with smaller vegetables, may be drawn by four turkeys, the whole standing in a border of autumn leaves or nubbins of corn. The favors for such a table might consist of pumpkins fashioned from cotton and crêpe paper, with paper cups set into the tops to hold bonbons. The making of such a *bonbonnière* is

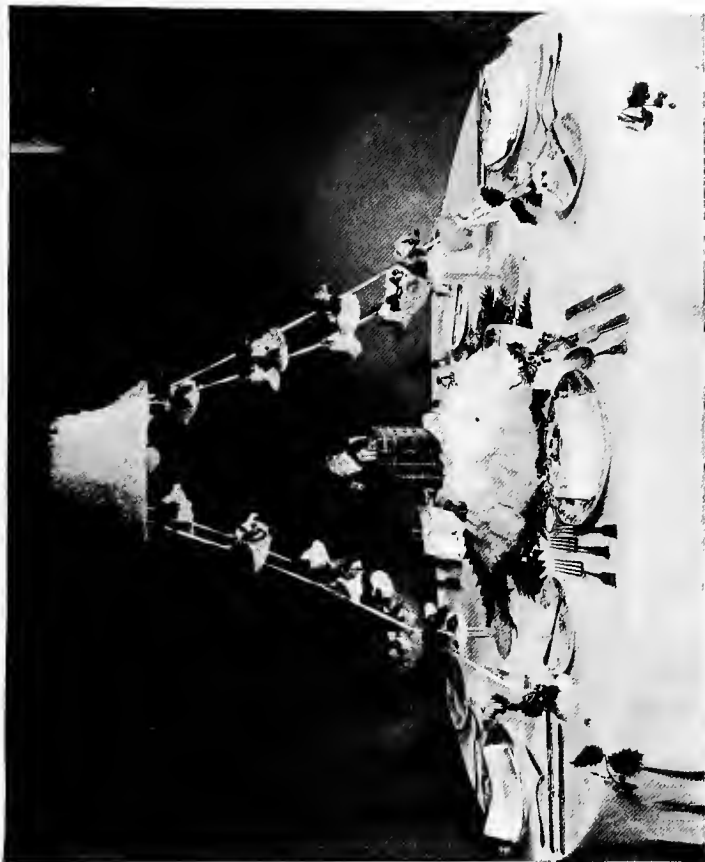


PLATE XXXII.

Christmas Table with Bells.



PLATE XXXIII.
A Glimpse of the Frozen North.

described in the chapter on table accessories, under the heading "The Jack-o'-lantern." For Thanksgiving, the bogey features would of course be omitted. To the side of each pumpkin, paste a turkey cut from a paper napkin and mounted on cardboard, the back being covered with plain brown crêpe paper to prevent curling. A pretty touch would be given by using as bonbons the tiny marchpane vegetables made by all first class caterers and confectioners at this season of the year. Candle shades of the round, flaring type, cut into three deep scallops on the lower edge, may be fashioned from Bristol-board, covered with pumpkin-yellow crêpe, and a turkey pasted in each division. Use two candlesticks, one on either side of the pumpkin chariot, placing them just outside of the border of leaves or corn.

Another attractive table, decorated along somewhat similar lines, might have a low pyramid of several kinds of the smaller vegetables in the center. Stand three good-sized turkeys with their backs to the pyramid and at equal intervals around it, and in the intervals arrange ears of corn with the husks stripped back, some leaning against the heap of vegetables, and

others lying flat on the table. Or seven or eight large ears might be tied together by the husks (see illustration) and made to stand in the center of the table, the turkeys, some polished apples, and a few scattered autumn leaves being grouped around them. Decorate the candlesticks with corn husks, and let the candles either be unshaded, as in the illustration, or use the corn design described in the chapter on candle shades. For favors, an amusing little novelty is the Corn Dodger Lady. This is made by gluing half of an ear of corn to the cover of a small, round candy box, and dressing it in a gay-colored skirt and cap of crêpe paper. Tie a place card around the neck of the figure with a bit of ribbon.

A pretty and easily arranged HOLIDAY decoration is shown on the Christmas Bell table. Instead of the red bells ordinarily seen, white ones are used and are sprayed with a solution of gum-arabic from an atomizer, and then sprinkled liberally with snow sparkle. A large sized bell is hung over the center of the table, and tiny ones strung on narrow white ribbons are carried to the corners of the table. Each bell is

decorated with a sprig of holly, and the color effect is far more beautiful and brilliant than when the red bells are employed. The decoration is completed by a mound of mica-sprinkled cotton snow in the center of the table, the top of a chimney rising from the center, with a figure of Santa Claus apparently just climbing out.

Entirely different in treatment is the punch table, also illustrated. In this a landscape of "the Frozen North" is represented with the aid of cotton, evergreen and pine. A hill about two feet high is constructed with empty boxes and crumpled newspapers. Near the crest, a glass punch bowl is arranged to represent a lake, using a wooden box beneath it so that there may be no possibility of its tipping over. Cover the hill and entire table with fleecy cotton batting, banking it around the sides of the bowl, and sprinkle with powdered mica. Complete the landscape effect by standing spruce twigs and pine tassels here and there to represent trees, and edge the table with evergreen roping. Fill the punch bowl with lemonade or fruit punch, and place about the table a number of little bisque figures, mounted on wooden skis

and carrying balancing poles. Cut glass service is used, to carry out the suggestion of ice. The rims of the lemonade glasses are frosted by dipping first in orange juice and then in powdered sugar, and the sandwiches are wrapped in parafine paper.

This table would of course be appropriate to use during any of the winter months.

There are innumerable decorative ideas and combinations that will be suggested by a visit to toy stores or favor shops at the approach of the holiday season, but whatever the special scheme selected, be sure to use plenty of white, as red and green, either separately or in combination, produce a dull, heavy effect if used to excess, and demand the combination of white to bring out their true value and thus produce the desired effect of brilliancy.

CHAPTER X

DECORATED TABLES FOR SPECIAL ANNIVERSARIES AND OCCASIONS

THE three most memorable occasions in a young girl's life are her social début, betrothal, and finally her marriage, each one of which custom has from time immemorial made the occasion of a feast. While it is true that the formal presentation of a débutante usually takes place at a reception given for that express purpose by her mother or social sponsor, the event is invariably celebrated by a luncheon — often a series of luncheons — for the little novice and her sister buds of the same season.

Such a function differs from those to which older guests are invited, in that the idea of youth is made paramount, all the decorations symbolizing the springtime of life, with its simplicity and freshness. Only the most delicate hues are appropriate to the débutante luncheon table, the

rich crimsons, russets and golden yellows so frequently seen upon autumn and winter tables, being in this case totally incongruous.

Spring blossoms, such as the jonquil, tulip, hyacinth, narcissus and lily of the valley, form the principal decorations, and when the natural blossoms are unavailable, artificial ones of fine quality are frequently substituted.

FOR THE DÉBUTANTE LUNCHEON

A very charming and unusual combination is that of jonquils with pussy willows, illustrated on Plate XXXV. A round mirror, garlanded with loops of smilax that form a blunt-pointed star, is placed in the center of the table, and two or three loose blossoms tossed carelessly upon the surface. Above the mirror, suspended from the chandelier by ropes of smilax, is a colonial basket of clear crystal, filled with jonquils and silvery gray "pussies," and decorated with pale yellow ribbon. The favors are miniature glass baskets, also ribbon-decorated, lined with ruffled yellow crêpe paper and filled with bonbons.

This idea would also work out very attractively for an Easter luncheon, as the long-

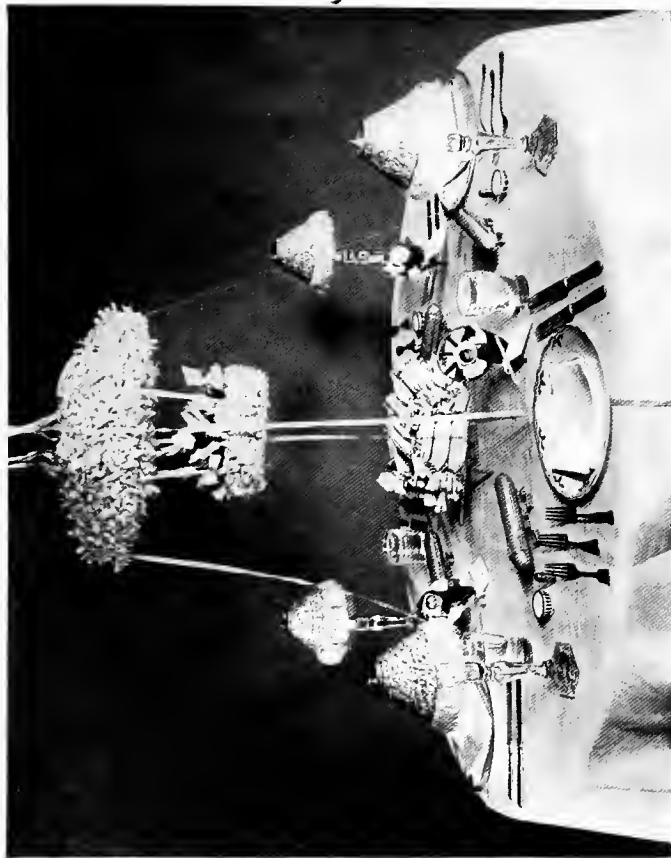


PLATE XXXIV.
A Débutante or Spring Luncheon Table.



PLATE XXXV.

Jonquils and Pussy Willows for a Débutante Luncheon.

stemmed lilies could be arranged in the basket without forming a barrier between those seated on opposite sides of the table. Apple blossoms and dogwood would also be most effective arranged in this manner.

AN AVIATION TABLE FOR THE DÉBUTANTE

Totally different is the aviation table, of which sweet peas form the decorative motif. This table could be developed in either pink, white, mauve or pale yellow, or in a combination of any two. The balloon of the airship which gives the table its title, is made by covering a wire frame, first with plain tissue, and then with tissue sweet pea petals of the color chosen, using a very delicate tint. The car, suspended by ribbons, is an oblong box of suitable size, similarly covered. This is filled with either natural or artificial blossoms, placing a water receptacle inside, in case real flowers are used. The favors are wrapped in crêpe paper of a hue corresponding with that of the flowers — or of several tints of the same color — and tied with ribbons. They are then heaped on a gilded toy wheelbarrow in the center of the table, to be distributed at the

close of the meal. The place cards are tied to the stems of sweet peas which have tiny bisque faces peeping out of the hearts of the blossoms. Additional favors are small airships of silver cardboard.

A similar table might be artistically developed, using either carnations or roses as the floral theme. The airship in this case would of course be covered with the petals of whichever flower was selected. Shades for the candles might be fashioned of tissue paper, giving the effect of single large flowers, and the place card blossoms might be "planted" in miniature flower-pots.

FOR AN ENGAGEMENT OR "SHOWER" PARTY

For either an engagement or a "shower" luncheon, nothing could be prettier than the rose table illustrated. Roses decorate the center of the table, and roses painted in water-color form the place cards. Suspended above the table is a giant rose, nearly two feet in diameter. A globe lamp shade frame forms the basis, and is covered with curled petals of pink, white or yellow crêpe paper. The curling is performed as described under "Rose Jack Horner," in chapter five, except that on account of their large size, a half-

inch dowel is used for curling. A heavy wire is fastened to the base of the rose, and wound with green crêpe paper, several long foliage sprays being twisted in at the same time. The wire is used to suspend the blossom from the chandelier. Fold the gifts in tissue of the same color as the rose, and place them here and there between the petals, pasting the latter lightly together. The ribbons with which the packages are tied fall to the edge of the table. If for a shower, the prospective bride will of course pull all the ribbons in turn; while for an engagement luncheon, individual favors may be used, and an announcement card enclosed with each.

A white bell may be used for a shower party, instead of the rose. The foundation is of wire, covered with plain tissue and then with crush roses, crushed tissue, or flower petals, all of which are described in the chapter on Jack Horner pies. The advantage over the floral design is that larger gifts can be enclosed. Bonbon baskets for such a table may have the handles trimmed with tiny wedding bells tied with narrow white ribbons, the ends of the latter being held by Cupid place cards.

A BRIDESMAIDS' LUNCHEON PARTY

After the engagement and shower parties, and before the wedding, the chief event for the bride-to-be is the luncheon which custom requires her to give to her attendants. Particularly appropriate for such an affair is the table decorated with narcissi and bridal veiling. A mirror is placed in the center, and over it is constructed an arbor of smilax, dotted with the snowy, delicate blooms of the narcissus. Four loosely woven garlands of vines and flowers radiate from the centerpiece to the corners of the table, where they meet tulle draperies falling from the chandelier and ending in huge rosettes. A fifth rosette, with a pendant of flowers, is suspended above the arbor. The table edge is wreathed with smilax interspersed with narcissi, and small sprays are fastened into the centers of the tulle rosettes.

In case a touch of color is desired, palest blue tulle with wild roses would be exquisitely dainty, as would lavender tulle and violets, or pale yellow veiling and white daisies. Or, instead of the tulle draperies, inch-wide white satin ribbons



PLATE XXXVI.

Decorations for a Bridal Shower or an Engagement Luncheon.



PLATE XXXVII.
A Dainty Bridal Table.

might be used, with large paper or gauze butterflies clinging alternately to either side at intervals of eight or ten inches, for the entire length. In this case, butterflies balanced on the rims of the water glasses would form the place cards, and the handles of the bonbon baskets would be similarly decorated.

THE BRIDAL TABLE

One of the prettiest and most popular flowers for the bridal table is the valley lily. (A simple but very dainty arrangement of this fragrant blossom is illustrated.) A small, high-handled basket, filled with lilies, stands in the center of the table on a mat of feathery asparagus ferns. A large bow of white satin ribbon is tied about the base of the basket, from which four streamers are carried to the table edge, where they are knotted into rosettes with lilies and fern. Narrow ribbons run from the basket to the place cards, and if candle shades are used, similar ribbon may be used to tie a spray of ferns and flowers on either side.)

(A very delicate tone of color is introduced into many of the present day wedding tables, the all-

white decorations being considered by many to be a little too austere and cold. For those who like the change, the table just described might be decorated with the palest, most delicate shade of pink ribbon, and pink, half-opened roses, or pale yellow ribbon and white orchids. White lilacs with delicate green ribbon would form another harmonious combination, but lavender, though lovely in itself, should not be used for weddings, either for flowers or other decorations, on account of its long association with half mourning.

Apple blossoms, with their faint tinge of pink, make charming decorations, (and are illustrated on a somewhat more elaborate table, showing a different arrangement of smilax, which in this case is intertwined with broad satin ribbon.) A basket, filled with the blossoms, stands in the center of the table, in a small wreath of smilax, with four candlesticks grouped around it. (These are of glass, and have shades of white tulle over satin, each trimmed with a spray of blossoms.) A circular garland of smilax and ribbon rests on the table just outside of the bases of the candlesticks, and from it, at intervals of about twenty

inches, strings of smilax radiate to the rim of the table, where they are used to catch up a series of festoons.

A novel touch may be given to the bride's table, as follows: Suspend with white ribbons, from the chandelier, a hoop about fifteen inches in diameter, from which falls a shower of narrow white satin ribbons ending in sprays of valley lilies and asparagus fern. Four longer ribbons support a second hoop, twelve inches in diameter, wound with crêpe paper to give it the proportions of a wedding ring. The outside should be padded with cotton to produce a rounded contour, the inside remaining flat. Complete by painting with gold bronze. A low, flat arrangement of lilies and fern may be used on the table beneath the ring, with broad satin ribbons crossing at right angles and ending at the table edge with large bows and clusters of asparagus fern.

ANNIVERSARIES — THE COTTON WEDDING

The various wedding anniversaries offer an opportunity for the exercise of unlimited ingenuity in the way of decorations. The first

of these is known as the "cotton wedding," for which a very unusual style of table decoration is illustrated.

Running from the chandelier to the corners of the table, are four torn strips of cotton cloth, to which small bunches of cotton are pinned every few inches. If the actual cotton bolls can be obtained, they will be still more effective. White flowers are arranged to form a low centerpiece, which is surrounded by a ring of white tapers stuck into spools of basting cotton. The place cards are tied to balls of crochet cotton. Small piccaninny dolls, mounted on the covers of candy boxes that are trimmed with cotton bolls, would make appropriate favors; or, if the anniversary occurs near Easter, cotton bunnies or chickens might be utilized.

THE PAPER WEDDING

The beauty and fine texture of the modern decorated crêpe paper, make it an easy matter to arrange appropriate decorations for the second or "paper" anniversary. Floral designs can be cut out and pinned to the tablecloth in appliqué fashion, and of course only paper flowers



PLATE XXXVIII.

Bride's Table, with Suspended Wedding Ring.



PLATE XXXIX.
Cotton Wedding Table.

will be used. For the centerpiece, a bridal couple, costumed in paper, may stand beneath a paper arch and wedding bell, while for the favors nothing could be more appropriate than paper dolls, artistically gowned as bridesmaids. Paper napkins will of course be used, and many of the viands may be served on paper plates. Paper doilies and drinking cups will also aid in carrying out the spirit of the occasion, and the salted almonds, bonbons and ices will be served in fancy paper cups.

THE WOODEN WEDDING

A pioneer scene would make an interesting centerpiece for the wooden wedding table. Lay a child's wooden hoop in the center to form a boundary line, and sprinkle the enclosed area thickly with sawdust. Then set up one or more toy log cabins, or build them cob-fashion, with "logs" made by sawing small branches into even lengths. The roofs can be of rough bark. Small branches of box make very realistic trees. The hoop may be removed and the centerpiece outlined with a snake-rail fence constructed with twigs. Back of the cabins have a woodpile

with a miniature axe sticking in one of the logs. Small dolls, dressed as nearly as possible like our ancestors of pioneer days, may be grouped in doorways and in different parts of the "clearing."

The candle shades and place cards for this table may be made of birch bark. Use wooden plates, spoons and forks, and wooden-handled knives. For favors, fill small wooden wheelbarrows with bonbons. If not readily obtainable, birch canoes may be substituted.

THE WOOLEN WEDDING

This anniversary is less frequently celebrated than many others, probably because it makes less appeal from the decorative standpoint. Thanks to Mother Goose, however, the seventh anniversary table can be made as attractive as any in the series, Little Bo-Peep supplying the central theme. On a large tray, placed in the center of the table, arrange a bed of moss and decorate with flowers (preferably wild flowers) and small ferns, their stems being thrust into the moss as if growing. Only a few scattered clumps of flowers should be used in the center of the bed,

the majority being massed around the edge to form a border. On this may be posed a medium sized doll dressed in a dainty shepherdess costume, with a wide-brimmed hat tied on with pink ribbons, and a flower-decorated crook which may be made of wire wound with ribbon or paper. A number of toy lambs should be grouped around her, carrying out the suggestion of "wool," and smaller ones, with ribbons tied around their necks, may form the favors. Suspend from the chandelier a shower of worsted balls in delicate tints, and crochet tiny worsted socks to hang from the rims of the glasses (they may be fastened on with ordinary paper clips) and hold the place cards.

Individual mutton pies may be a feature of the Woolen Wedding menu.

THE TIN WEDDING

Use a large milk-pan or small dish-pan for the center of the table and fill it with artificial flowers, the leaves of which have been painted over with aluminum bronze, which gives the effect of tin. The flowers could also be painted, but this is not advisable, as the table would appear mo-

notonous and uninteresting without some color contrast. Scarlet is the most effective in combination with tin, so that poppies may appropriately be chosen for the decoration. Make the candle shades of silver paper. Use tin plates, forks and spoons, and serve all the viands in tin dishes. Small fancy jelly moulds filled with bonbons are quite decorative, and several should be placed about the table, a few of the candies being wrapped in tin foil. Tin drinking cups will replace the glasses, and for favors, provide for each guest some small tin utensil, ornamented with scarlet ribbon to match the centerpiece.

THE LINEN WEDDING

The principal decorations for an attractive Linen Wedding table are the smallest sized fringed napkins. Place on a linen centerpiece, in the middle of the table, any sort of low receptacle, such as a large fern dish. Fill this with the napkins, each gathered up by the center like a handkerchief, and placed in the dish with the fringed corners standing up. Intersperse with cloth flowers, a pretty idea being to use the flower of the month in which the anniversary occurs.

(See list in Appendix.) Candle shades and nut holders can easily be fashioned from the napkins. Very appropriate favors would be the bonbon boxes that come in the form of a spool of linen thread.

THE CRYSTAL WEDDING

This anniversary affords a chance for especially beautiful decorations. It is the only one in which all color is excluded, but in this case the rainbow-hued scintillations from the cut glass which is profusely used, prevent any suggestion of monotony.

Glass baskets make the most appropriate holders for the flowers, which are preferably bride roses. The candlesticks, too, will be of glass, and the shades of crystal beads. Use a service entirely of cut glass or clear crystal. Very pretty plain glass plates, compotes, berry dishes, etc., can frequently be found at the five and ten cent stores, and if the hostess is not fortunate enough to be the owner of an extensive assortment of cut glass, really beautiful imitations can be purchased for from twenty-five to fifty cents.

For place cards, use pocket mirrors in white frames, the names of the guests being painted on the glass in white letters. The glass spoons so much used for serving mayonnaise, will form appropriate favors.

THE CHINA WEDDING

String tiny Chinese lanterns a few inches apart on narrow yellow ribbons and carry from the chandelier to the table corners. In the center hang three larger lanterns, at varying heights. These may contain candles or — preferably — electric bulbs. Use Oriental china as far as possible, and instead of the usual Occidental nuts and candies, have on the table small china dishes containing such Chinese dainties as laichee nuts, pickled and crystallized ginger, crystallized cumquats, and Chinese candy or sugared watermelon rind, all of which are obtainable at Oriental shops.

THE SILVER WEDDING

Of course it is superfluous to say that silver service should be used so far as possible. Wrap the bonbons in fancy silver foil, sold by the

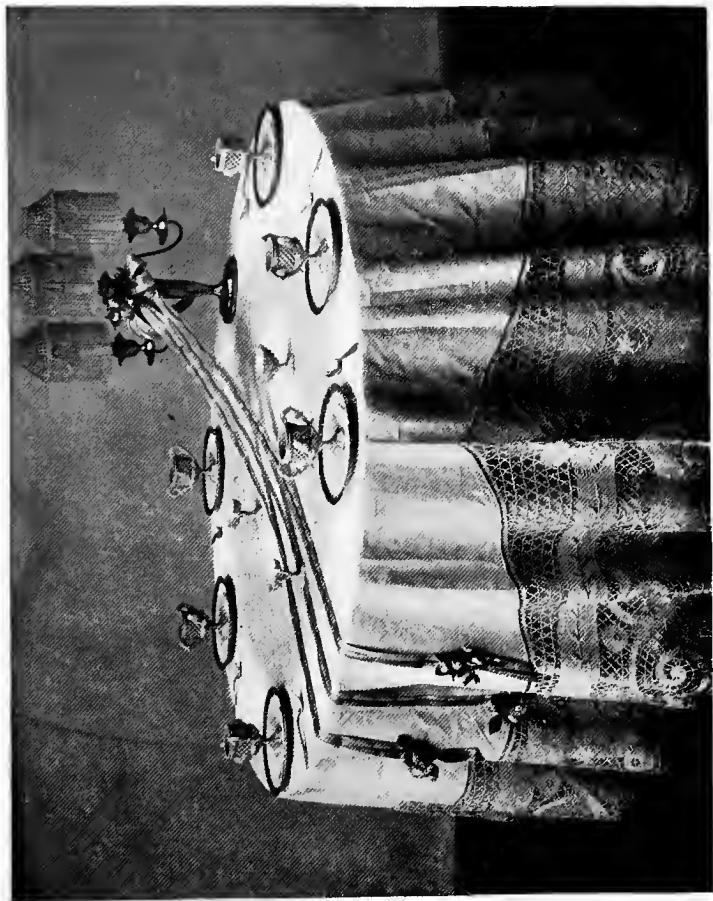


PLATE XL.
Golden Wedding Table.

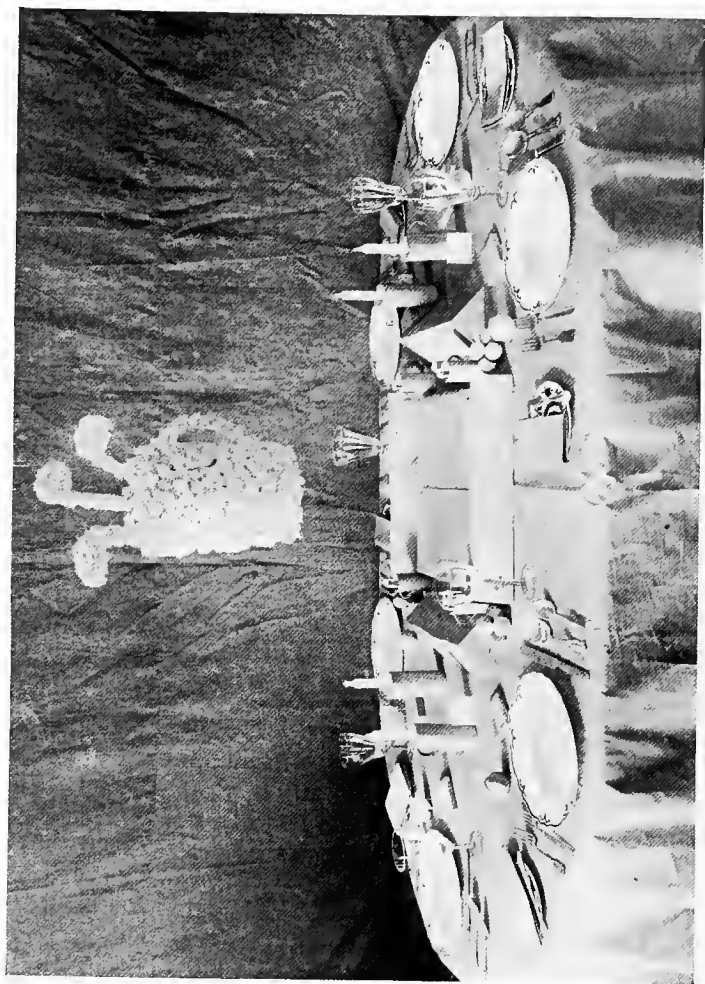


PLATE XII.
Golf Table.

pound by dealers in florists' supplies. Make the centerpiece of silver gauze, and use silver ribbons to ornament the ice cases. As green is one of the prettiest combinations with silver, use green fringed linings for the filigree silver candle shades, and have only white flowers, using them in combination with a profusion of delicate greenery.

THE GOLDEN WEDDING

A golden wedding celebration is so rare an occasion that it should be made in every respect memorable. A very original and beautiful fiftieth anniversary table is reproduced in Plate XL. The table was first spread with a yellow cover, over which was laid the linen cloth with its insert and border of rich lace. The novel feature of the decoration was the absence of the usual centerpiece. In its stead, a gracefully designed gilt candelabrum was set close to one edge of the table, and three long streamers of gold ribbon were knotted into a many-looped bow about its center, the loose ends being carried across the table and allowed to fall over the opposite side, where they were knotted about

small clusters of yellow (artificial) rosebuds. The candles were yellow, with shades of gilt beads over yellow linings. Gold decorated china was used, and the ices were served in paper cups fitted into gilt loving cups, which formed the favors. The latter were of gum paste, gilded, and were not expensive. There were also gilt nut cups of the same material.

GOLF TABLE

For the summer season, tables suggestive of outdoor sports are much in favor. For the lover of golf, the table illustrated will be found full of suggestion. The cover was of soft-finished green cambric in a medium shade. The centerpiece was a "green" surrounded by four "bunkers," all fashioned of cardboard and paper. Miniature golf balls and caddy bags were arranged at the corners, and bags of larger size held the candles. The place cards were small paper flags supported on wooden bases, and the favors were papier-mâché bonbonnières which were perfect reproductions of golf balls in their natural size. Above the table hung a caddy bag composed entirely of flowers. This can easily be made at

home, with a foundation of cardboard covered with small crush roses, the making of which is described in the chapter on Jack Horner pies. The clubs, of course, are covered with flowers on both sides.

Similar methods can be employed in carrying out tables representative of other sports, such as rowing, croquet, tennis, hockey, etc.

MISCELLANEOUS SUMMER SUGGESTIONS

A canoe filled with water lilies makes a beautiful centerpiece for a summer table, using pasteboard paddles as place cards and miniature canoes for the favors. Candle shades might appropriately be fashioned of birch bark.

Cat-tails may be combined with the water lilies, or used as a distinct motif. In the latter case, it will be impracticable to use the natural ones, on account of their height. Instead, use as a centerpiece a moss-bordered mirror, and into the moss stick numbers of miniature cat-tails realistically fashioned with wire and crêpe paper. These may also be used to decorate green-covered paper cups for ices and bonbons. Cover plain, flaring candle shades with green

crêpe paper cut to resemble a thick fringe of rushes.

One of the swan-shaped flower holders, floating on a mirror lake, makes a beautiful table decoration. These are of china, but substitutes can be made at home if desired, shaping the swan with cardboard after the same fashion as the china ones, and covering it with feathers of white crêpe paper. Nearly all favor shops have small swans of bisque or wax which are made to contain bonbons, and these may be used either as table decorations or favors.

PART III

CHAPTER XI

REFRESHMENTS

CAKES, SALADS AND SANDWICHES

THE recipes contained in this and the three succeeding chapters, have been carefully selected with a view to their suitability for serving at teas, receptions, or evening parties. Owing to limitations of space, no attempt has been made to invade the vast field of luncheon and dinner cookery, already so ably covered by many standard works on culinary science. For the same reason it has been deemed expedient to omit those dishes which are universally familiar, presenting only such as have some touch of novelty, either in their composition or form of serving, to which end many of the collection have been originated by the authors especially for this book.

JAM DAINTRIES

Cream a scant cupful of butter with a heaping cupful of brown sugar, add two well-beaten eggs, a teaspoonful of cinnamon, half a teaspoonful of clove, one cupful of chopped almonds, two ounces of unsweetened chocolate dissolved in a half-cupful of milk, and a heaping teaspoonful of baking-powder well mixed with enough flour to make a cooky dough. Roll out about an eighth of an inch thick, cut in rounds, and bake in a moderate oven. When done, cover half of the "dainties" with white icing, and spread the remainder with any good jam. Put together in pairs and decorate each with shredded cocoanut and a jelly diamond.

STRAWBERRY ECLAIRS

Put into a saucepan a cupful of hot water, one-fourth cupful of butter, and a pinch of salt. When the boiling point is reached, add by degrees one cupful of sifted flour. Stir until thick enough to form a ball, then remove, and when partly cool, beat in four eggs, one at a time, and drop the mixture on buttered tins in

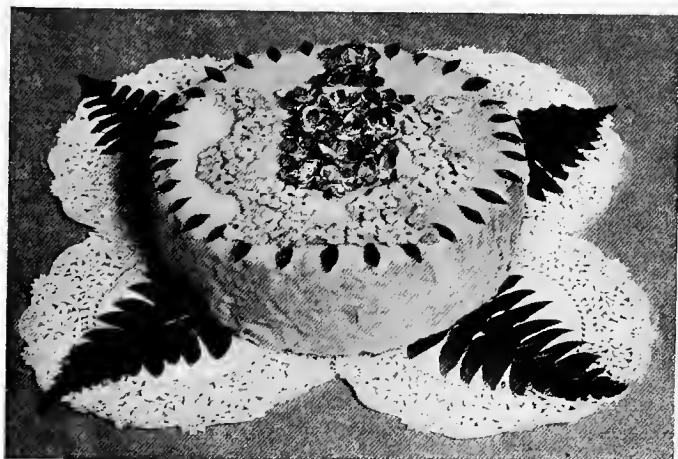


PLATE XLII.

1. Fairy Toast. 2. Barnard College Cake.

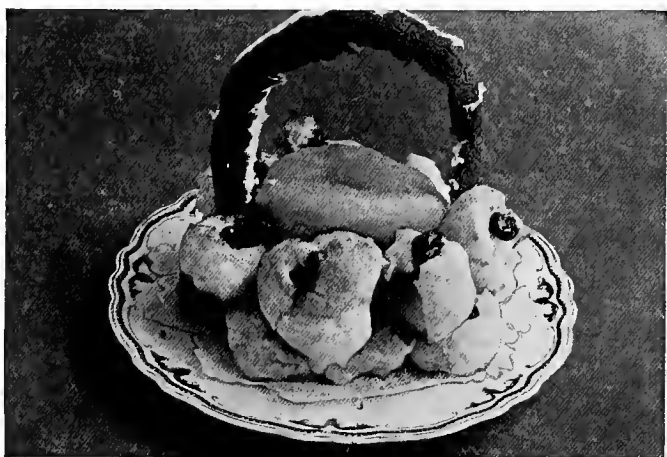


PLATE XLIII.

1. Jam Dainties. 2. Pears in Cream Puff Baskets.

long strips. Bake in a moderate oven about thirty minutes, and leave the oven door open a few minutes before taking out, to reduce the temperature gradually and thus prevent falling. Split along one side, fill with sweetened fresh strawberries, and cover the tops with icing.

MARGUERITES

Cut a sheet of sponge cake into small rounds with a cooky cutter, and dip in melted sweet chocolate. While still moist, form a daisy on the top of each, using blanched almonds for petals and round yellow bonbons for the centers.

BARNARD COLLEGE CAKE

Cream one-fourth cupful of butter with a cupful of sugar, add one-half cupful of sweet milk and the well-beaten yolks of eight eggs, and finally stir in lightly one and one-half cupfuls of flour, in which two teaspoonfuls of baking-powder have been thoroughly mixed. Bake in a round tin about forty minutes. Cover with white icing and decorate with the Barnard Bear and Shield in the college colors — blue and

yellow — formed with primroses and forget-me-nots fastened in place with sugar syrup.

The colors and symbols of all other colleges can be represented in similar fashion, such cakes being appropriate for serving at college functions, or at parties given for college students.

NUT MACAROONS

Break the white of an egg on a large plate, add two tablespoonfuls of cold water, and with a fork work in enough confectioner's sugar to make a stiff dough. Stir in a large cupful of chopped nut meats — hickory, walnut, or pecan — and mold into small balls. Lay on buttered tins far enough apart to allow for spreading and bake in a quick oven.

ITALIAN MACAROONS

Pound in a mortar, one pound of Jordan almonds, with the whites of four eggs and two and one-half pounds of sifted confectioner's sugar. Stir in by degrees ten more whites. Squeeze from a pastry bag on buttered paper in cakes the size of a walnut, decorate the top of each with chopped, blanched almonds, and bake in a slow oven.



PLATE XLIV.

1. Apricot Relish. 2. Pineapple Dainty.

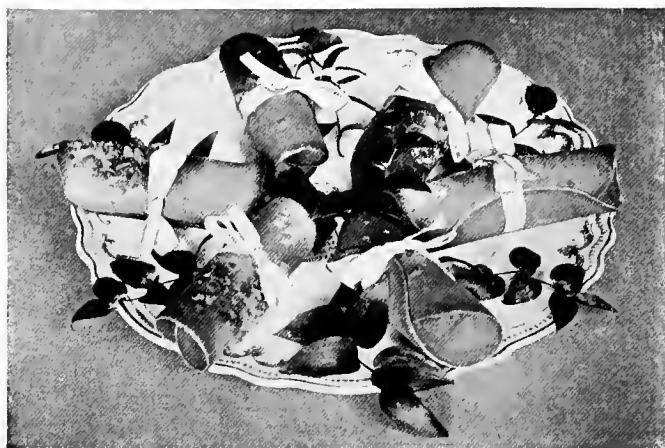


PLATE XLV.

1. Raspberry Croustades. 2. Parchment Scrolls.

FAIRY TOAST

Cut stale sponge cake in rounds half an inch thick, and toast a golden brown. Make a pint of raspberry gelatine, using one of the ready prepared mixtures, and place one half on ice in order to harden it quickly. Chop this as soon as stiff, and cover the rounds of toast. Beat the whites of two eggs to a very stiff froth and whip in the remainder of the jelly, which should by this time be thickened but not hard, and put a heaping spoonful in the center of each cake. Top with a bit of the chopped jelly.

ORANGE CUPS

Remove the upper third of six fine oranges, scoop out the pulp and cut the rims into points. Put the shells in ice water until needed. Strain off the juice, and to each pint add the juice of two lemons and a cupful of sugar. Have ready one-half box of gelatine soaked in half a cupful of cold water. Dissolve this in an equal quantity of boiling water, and strain into the juice. Stir until the sugar is dissolved and set away to harden. When ready to serve, drain and wipe

the shells, fill with jelly, chopped fine, and garnish with whipped cream.

PEARS IN BASKETS

Make a basket by fastening together with meringue, small cream puffs which have been filled with jelly. Fill the center of the basket with preserved pears. Cut a handle from sponge cake, crisp in the oven, and attach with white of egg.

APRICOT RELISH

Drain canned apricots, and between two halves arrange a partly melted marshmallow. (Melt by dipping in hot water.) Serve with marshmallow sauce and decorate with leaves.

ANGEL NUT-BALLS

Make a fondant of the white of one egg, two tablespoonfuls of cold water, and sufficient confectioner's sugar to make a stiff paste. Mold in balls with candied cherries in the centers. Roll some in chopped walnuts, and top the rest with nut meats. Assorted crystallized fruits can be used for the centers if desired.

ORANGE DESSERT

Cut a fairly thick slice from one end of an orange, leaving the peeling on. Peel the remainder and separate into sections. Arrange half the number on the cut portion, and fill the spaces between with chopped raspberry jelly. Serve with plenty of cream.

PINEAPPLE DAINTY

Fill long-stemmed glasses one third full of diced pineapple, then fill nearly to the brim with blanc-mange or soft custard. Lay sliced pineapple on top and garnish with whipped cream and pecan meats.

RASPBERRY CROUSTADES

Stamp rounds from thin slices of pound or cup cake, and fry in batter until delicately browned. While these are cooling, whip together until very thick one cup of powdered sugar, the white of one egg, a teaspoonful of lemon juice, and a heaping cupful of raspberries. Pile this mixture lightly on the rounds of

cake, decorate with whole berries and chill before serving.

FIVE O'CLOCK TEA CAKES

Add to three well-beaten eggs, a cupful of sugar, five tablespoonfuls of melted butter, ten tablespoonfuls of milk, two teaspoonfuls of baking-powder, and three cupfuls of flour. Beat very light, flavor with lemon, and bake in patty pans.

LONDON WAFERS

Cream four cupfuls of powdered sugar with the yolks of eight eggs. Beat the whites to a stiff froth and stir in. Mix two teaspoonfuls of baking-powder with a little flour and beat into the mixture. Add enough more flour to make a dough that can be rolled out, and flavor with grated lemon rind. Cut in fancy shapes with tin cutters and leave over night. Then sprinkle with anise seed and bake.

BROWNIES

Cream together one-third of a cup of butter and the same quantity of sugar. Add a third



PLATE XLVI.

1. Blarney Stones. 2. Thanksgiving Cooky.

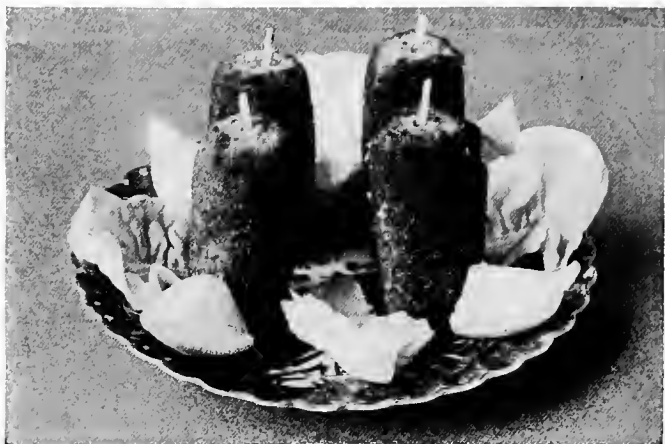


PLATE XLVII.

1. Independence Day Crackers. 2. Orange Cheese Balls.

of a cupful of molasses, two squares of melted chocolate, one egg, and a scant cupful of flour mixed with half a teaspoonful of baking-powder. Beat in a cupful of chopped nuts, drop the mixture in spoonfuls on buttered tins, and bake.

BUNS

This is a famous old English recipe. Rub four ounces of butter with a pound of flour and two teaspoonfuls of baking-powder, add three tablespoonfuls of sugar, three tablespoonfuls of currants, and a pinch of salt. Separate the whites and yolks of two eggs, beat well, and add to the mixture with enough milk to make a rather stiff dough. Roll out about an inch thick, cut with a biscuit cutter, and bake in a slow oven.

BEATEN BISCUIT

Rub three ounces of butter with two quarts of flour, in which two teaspoonfuls of baking-powder have been thoroughly mixed. Add a little salt and enough water to make a stiff dough. Beat with the rolling-pin until the dough blisters, roll out half an inch thick, cut

in rounds, prick well with a fork, and bake in a quick oven.

YORKSHIRE MUFFINS

One quart of hot milk and water, half and half, and a teaspoonful each of salt and sugar, are stirred into about a pound and a half of flour. Dissolve half a yeast cake in a little tepid water and add to the batter when partially cooled. Beat very hard for ten minutes and set to rise over night. In the morning, flour the board well, drop the dough on the board in large spoonfuls, and flatten and shape with the hands. Put the board in a warm place until the cakes are light, and then bake on a griddle, not too hot, allowing about six minutes for each side. Split, butter, put together again, and serve hot.

THANKSGIVING COOKIES

One cupful each of sugar and butter, creamed. One-third cupful of molasses, one-half cupful sour milk or cream, one teaspoonful each saleratus and ginger, and flour enough to roll. Cut out with a turkey-shaped tin cutter, and bake

in a quick oven. Outline with chocolate icing, and indicate wings and feathers with white icing, squeezed from a pastry bag or cone.

CHRISTMAS HOLLY CAKES

Cream half a pound of butter with an equal quantity of sugar, and add the well-beaten yolks of six eggs, three-fourths of a pound of flour, and a teaspoonful of vanilla. Roll out thin and cut with a tin cutter in the shape of a large holly leaf. Cover with icing made from the whites of the eggs tinted green with spinach juice, and while soft, decorate the base of each leaf with three or four small red candies to represent holly berries.

TWELFTH NIGHT CAKE

Cream one pound of butter and a pound of sugar with half a grated nutmeg and a level teaspoonful each of cinnamon, ginger and allspice. Separate the whites and yolks of ten eggs and beat thoroughly, then add them to the mixture together with a pound of flour, two of currants, and quarter of a pound each of chopped almonds, citron, and candied lemon and orange

peel, and a pony of brandy. Bake four and a half hours. May be iced or not, as preferred.

PARCHMENT SCROLLS

These crisp, appetizing dainties are intended especially for New Year's Day refreshments, and should have slipped into each a narrow card on which is written a message of greeting and good wishes for the coming twelve-month. Any good recipe for lemon cookies will answer. Roll the dough very thin, cut in large rounds, and fold around buttered sticks to shape them properly. Sprinkle with chopped almonds and bake in a quick oven. When cool, tie with narrow scarlet ribbons.

INDEPENDENCE DAY CRACKERS

To one can of salmon, drained and flaked, add six soda crackers, rolled fine, one tablespoonful of melted butter, three eggs, and sufficient sweet milk to make a mixture of the proper consistency to mold. Season to taste, shape like cannon crackers, and fry in deep fat after rolling them in egg and cracker crumbs. Just before serving, insert a fuse of radish or celery in the upper end



PLATE XLVIII.

1. Orange Cups. 2. Orange Dessert. 3. Tropic
Sandwiches



PLATE XLIX.

1. Angel Nut Balls. 2. Ducklings.

of each "cracker," and send to the table garnished with heart leaves of lettuce and quarters of lemon.

HALLOWE'EN COOKIES

One cup of butter creamed with two of powdered sugar. Add four eggs, the juice and rind of two lemons, half a nutmeg, a small half-teaspoonful of soda with just enough milk to dissolve it, and flour enough to make as soft a dough as can be handled. Roll thin, cut out with an owl-shaped cutter, and bake in a quick oven. When cool, cover the cookies with white icing and set in a cool place to harden. The feathers and markings may then be applied with a fine camel's-hair brush dipped in melted chocolate.

APRIL FOOL KISSES

Beat the whites of six eggs to a very stiff froth. Then stir in lightly one cupful of powdered sugar. Drop the mixture by spoonfuls on paraffine paper in as nearly the shape of a dunce cap as possible, and dry in a warm oven for about three-quarters of an hour. After removing from the oven, decorate the upper part of each

with chocolate icing to represent the cap, and sprinkle with shredded cocoanut. Make noses and mouths of fondant, and for eyes use small white candies.

EASTER DUCKLINGS

Make aspic jelly and pour into a deep plate to harden. When firm, place here and there on the surface, a number of cream cheese ducklings. These are easily modeled by pressing the cheese into medium sized ovals for the bodies, and smaller ones for the heads. Kernels of unpopped corn answer for the beaks, and parsley for eyes. Decorate the plate with twigs of fir and hemlock.

BLARNEY STONES

These are excellent to serve with "tay" (green, of course!) on the seventeenth of March. Cut any good loaf cake into small, irregular pieces, and dip in melted chocolate. When the latter hardens, print the name "Blarney Stone," on each with powdered sugar moistened with white of egg and applied with a pastry bag or icing cone.

HALLOWE'EN CAKES

Cream four ounces of butter with three of sugar, add the yolks of four eggs, a teaspoonful of orange-flower water, and the grated rind of a lemon. Mix thoroughly and stir in the beaten whites of the eggs, and four ounces of flour. Bake in small, deep tins, cover with yellow icing, and serve in fancy yellow cups with a grotesque vegetable head in the center of each.

CHRISTMAS STARS

Cream half a cupful of butter with one and one-half cupfuls of sugar. Add one teaspoonful of almond extract and half a cup of milk. Sift together one and one-half cups of pastry flour, half a cup of corn-starch and two teaspoonfuls of baking-powder. Add a little at a time, and finally stir in the well-beaten whites of five eggs and half a cupful of almonds, blanched and chopped. Bake in small round tins. When cool, cover with white icing and decorate the top of each with a six-pointed star made by putting together six diamonds stamped from angelica with a small tin cutter. Put tiny,

round red candies between the points of the star, to form a brilliant contrast with the green and white.

SALADS

MACEDOINE IN ASPIC

To make the aspic, strain a pint can of chicken soup and stiffen it with half an ounce of granulated gelatine, dissolved in two tablespoonfuls of hot water. Either buy a vegetable macedoine in a glass jar, or take a small quantity each of French string-beans, green peas, carrots cut in fancy shapes with a small tin cutter, slivers of celery, and a few chopped walnuts. Of course all the vegetables should be boiled except the celery. Marinate for two hours in a French dressing, drain as dry as possible, and stir into the aspic as soon as it stiffens enough so that they will not sink to the bottom. Mold in individual shapes (cups can be used as molds if desired) and turn each out on a lettuce leaf. Serve with cheese wafers.

BANANA SALAD

Split bananas lengthwise. If very thick, they may be cut into three pieces instead of two.

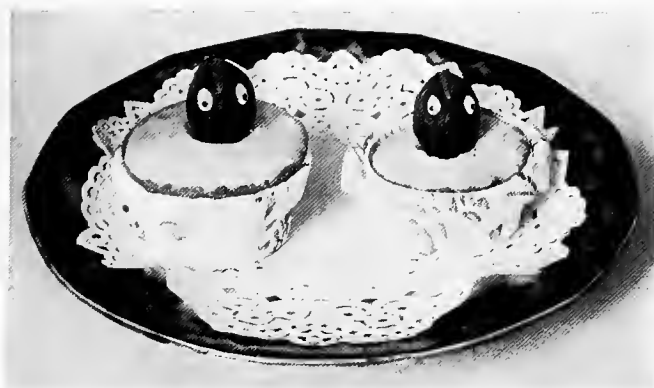
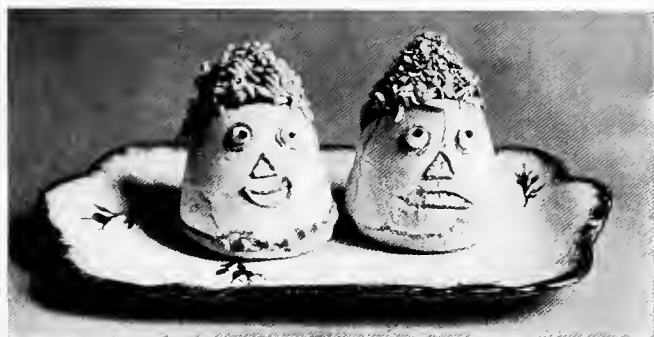
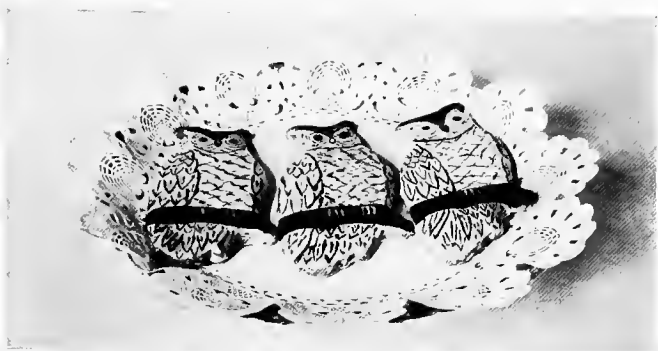


PLATE L.

1. Hallow-e'en Cookies. 2. April Fool Kisses.
3. Hallow-e'en Cakes.



PLATE LI.

1. Individual Canary Salad. 2. Raisin Pasties.

Dip in French dressing, and roll in ground nuts of any variety. Lay each portion on a leaf of romaine, and garnish with a spoonful of stiffly beaten white of egg that has been seasoned with lemon juice and salt. If a regular nut grinder is not owned, the nuts may be chopped fine instead, but this of course takes longer. Do not use a meat grinder, as it makes the nuts oily and pasty, instead of dry and fluffy. This salad should not be prepared long in advance, lest the fruit turn brown.

DATE COMBINATION SALAD

Cut one bunch of celery into slivers, remove the pits from half a pound of dates, and shell half a pound of walnuts. Sprinkle lightly with salt, mix thoroughly, and add the pulp of three grapefruit. Arrange on crisp lettuce leaves in individual portions, and dress with mayonnaise.

FRUIT MACEDOINE

Remove the seeds and membrane from three small grapefruit, cut out the pulp in sections, and put the shells in ice water until needed. Mix the pulp with about two tablespoonfuls

each of six varieties of chopped fruit — orange, pineapple, brandied peaches, seeded white grapes, maraschino cherries and preserved pears. Dress either with French dressing, or with sugar, lemon juice and the syrup from the cherry bottle, as preferred, and return to the shells.

This salad may be made even more decorative by merely loosening the sections of grapefruit without removing them, cutting out the membrane in the center only, and filling this space with a small pyramid of the more brilliantly colored fruits.

CHIFFONADE SALAD

This is an extremely decorative as well as an exceptionally palatable salad, composed of tomatoes, green peppers, grapefruit and romaine or lettuce, as preferred. Whichever one is used should be shredded with the scissors into long narrow strips and arranged in the form of nests on individual plates. Remove the membrane and seeds of the peppers and parboil the latter until tender, then chill and cut in narrow slivers. Slice the tomatoes and remove the pulp of the grapefruit, and marinate all three for twenty

minutes in a dressing composed of one part Tarragon vinegar to three parts olive oil, salt, white pepper and paprika. Then arrange in the nests and put a small spoonful of mayonnaise in the center of each.

SWEETBREAD SALAD IN TOMATO SHELLS

Remove the pulp from as many large, firm tomatoes as are required, drain, and mix with equal quantities of chilled cucumber and cold boiled sweetbreads. Marinate in French dressing for twenty minutes, drain, mix lightly with mayonnaise, and fill the tomato shells.

JELLIED SHRIMPS

Make a rather stiff mayonnaise and to one pint add a tablespoonful of gelatine dissolved in a little hot water. Cut canned shrimps into coarse pieces, dress with lemon juice and a little salt, stir into the mayonnaise, and pour the whole into a fancy mold, setting on ice until hard. When ready to serve, turn out on a plate and garnish with a border of French peas that have been marinated in a dressing of oil and vinegar, and pieces of fringed celery. The frin-

ging is accomplished by slitting two-inch pieces of celery into a number of narrow strips joined at one end, and throwing into ice-water, which causes the divisions to separate. Dry by rolling in a towel before using.

POINSETTIA SALAD

Peel and thoroughly chill as many tomatoes as will be needed, and when ready to serve, cut into eighths, not quite severing the sections at the bottom, and spread apart like the petals of a flower. Place each on a lettuce leaf or two, dust lightly with salt and pepper, and fill the center with green peas that have been thoroughly mingled with French dressing.

PEAR SALAD

Take as many pears as required, half a one to each guest, peel, halve and remove the cores, and simmer gently in water, sugar and lemon juice, in the proportion of one lemon and a tablespoonful of sugar to a pint of water. When tender but not too soft, drain thoroughly and chill. Place each upon two leaves of romaine — the stem ends overlapped in the center —

and heap upon the surface a mixture of chopped celery, diced apple, and whipped cream mayonnaise. Decorate with maraschino cherries stuffed with pine nuts or pignolias.

TOMATO AND CUCUMBER SANDWICH

Peel tomatoes, cut in thick slices and place in a sieve over a deep dish in the refrigerator in order to drain off the superfluous juice. When ready to serve, prepare each portion by laying a slice of tomato on a lettuce leaf in a small plate, and covering it with a mixture of minced celery and chopped pignolias well mixed with French dressing. Over this spread a layer of very thin slices of crisp, cold cucumber, cover with a second slice of tomato, and on top place a spoonful of mayonnaise.

EASTER NEST

Make nests of shredded romaine or lettuce, as described under chiffonade salad, and line with the darker green of watercress, pouring French dressing over all. In each nest put three small eggs of cheese mélange, shaped with two after-dinner coffee spoons. The mélange is made as

follows: With a silver fork, mash together on a large plate, one cream cheese, a tablespoonful of rich cream, a piece of butter the size of a hickory nut, half a teaspoonful of mixed mustard, and half of a sweet Spanish pepper, minced fine. When thoroughly mingled, forming a stiff paste, the mixture can readily be molded into any desired shape.

A pretty variation can be made by omitting the pepper and dividing the mixture into three parts, coloring one third pink, one green and one yellow by working in a very little vegetable coloring. Every nest may then contain an egg of each color.

STUFFED CUCUMBER BOATS

Halve cucumbers lengthwise and scoop out first the seeds, which discard, and then as much of the pulp as possible, taking care not to cut through the shell. Mingle the fragments of pulp with diced apple and carrot, sliced celery root, a small quantity of shredded, well-drained pineapple, and a little chopped parsley or chives. Mingle thoroughly with French dressing, and fill the cucumber shells. Decorate each

portion with a toothpick mast and a sail of edible wafer paper.

CANTALOUPE SALAD

Mix cantaloupe pulp, tomatoes and crisp celery in equal proportions, and dress with lemon juice and oil. Serve in the melon shells, and garnish with whipped cream and nasturtiums.

MOLDED SALMON SALAD

To one can of salmon, flaked with a silver fork, add one tablespoonful of minced celery and one of chopped olives, and mix thoroughly with just enough mayonnaise to make a stiff dough or paste. Shape in pyramidal croquette molds, and set in the ice-box until thoroughly chilled. Then serve on watercress and garnish with slices of cucumber sprinkled with French dressing.

STUFFED EGG SALAD

Allow half of a hard-boiled egg for each guest. Remove the yolks, and pound in a mortar with twice the quantity of shredded shrimp or crab meat, seasoning with salt and paprika. Fill the whites of the eggs with this mixture, rounding

it up on top. Then on each serving plate make a little bed of shredded chicory that has been tossed in a salad bowl with a French dressing. Cut a slice of tomato into quarters and arrange the pieces at equal distances around the edge, points toward the center, with small rosettes of stiff mayonnaise dressing, forced from a pastry bag, between. Place the half-egg in the center, and serve immediately.

FRENCH ENDIVE SALAD

Wash and dry the endive and arrange in a salad bowl or on individual plates, as preferred, and pour over it a dressing composed of one part Tarragon vinegar, three of olive oil, a teaspoonful of anchovy paste, half a teaspoonful of celery salt, and a dash of cayenne. The dish in which the dressing is mixed may first be sprinkled with salt and rubbed with a clove of garlic, if the flavor is liked.

BLACK CHERRY SALAD

Remove the pits from large, ripe black cherries, chill, and serve with lettuce hearts and mayonnaise.

JELLIED TOMATO SALAD

Cook four cupfuls of tomatoes with half an onion, grated, a teaspoonful of lemon juice, a level tablespoonful of sugar, and salt and pepper to taste. At the end of twenty minutes, remove from the fire, stir in three tablespoonfuls of granulated gelatine that has been dissolved in a little water, force through a coarse sieve, and pour into individual molds. Serve with a border of mayonnaise and halved stuffed olives.

INDIVIDUAL CANARY SALAD

Cut a slice from the stem end of a sound, rosy-cheeked apple, and scoop out the pulp. Fill the shell with a mixture of two parts grapefruit pulp (with juice partly drained) and one part fine cut celery. Moisten with mayonnaise dressing, replace cover, and serve on lettuce leaves. Garnish with a canary made from Neufchatel cheese, using bits of parsley for eyes and beak. Eggs molded from the cheese complete the decoration. A simple fruit salad similarly served and garnished would form a pleasing novelty for a children's party.

CHICKEN AND NUT SANDWICHES

Put through the meat chopper, using the finest knife, one cupful of cold chicken and one-fourth cupful of pecan meats. Add to it half a cupful of celery, cut crosswise in the thinnest possible slices, and mix to a paste with mayonnaise dressing. Spread this on a round of unbuttered bread, lay a lettuce leaf over it, and cover with a buttered round.

SALMON SANDWICHES

Drain one can of salmon, remove the skin and bones, and pound in a mortar with the yolks of three hard-boiled eggs, two tablespoonfuls of lemon juice, and salt and pepper to taste. Remove from the stove and stir in two tablespoonfuls of chopped parsley and half a cup of cream salad dressing. When cold, spread between buttered slices of whole wheat bread.

CREAM SALAD DRESSING FOR THE ABOVE

Heat one cupful of milk in the double boiler, and when hot stir into it the following ingredients, which have been thoroughly mixed. Half

a teaspoonful of salt, three tablespoonfuls of sugar, two-thirds of a teaspoonful of mustard, a heaping teaspoonful of flour. Then add a well-beaten egg, stirring constantly, and finally two-thirds of a cup of vinegar, a few drops at a time. After chilling and just before serving, beat into the dressing a cupful of stiffly whipped cream.

CUCUMBER AND NASTURTIUM SANDWICH

This is a brand new sandwich, crisp and pleasantly pungent. Peel and split two cucumbers lengthwise, scoop out the soft centers with a teaspoon, and chop the remainder quite fine. Add a little onion juice, a dash of red pepper, and enough cream salad dressing (without the whipped cream) to make it spread easily. Butter two thin slices of Boston brown bread, spread one with the mixture, lay a nasturtium leaf over it, and put the other slice of bread on top. These should not be allowed to stand, as the cucumber will lose its crispness. Boston brown bread, with a filling composed of nasturtium leaves and minced celery mixed with mayonnaise, makes another novel and delicious sandwich.

CHEESE NUT SANDWICH

Any variety of broken nut meats will answer for this delicious tidbit, with a preference for a combination of pecans and pine nuts. Spread one of two slices of buttered bread with the pimento cheese that comes in glass jars. Sprinkle thickly with nut meats, cover with a crisp lettuce leaf, salt very lightly, and put the second slice on top. Cut into "fingers," an ordinary sized slice making three.

OLIVE CHEESE SANDWICH

Plain cream cheese is used in this case, and covered with halved stuffed olives before the top slice is applied. Black olives are also delicious for this purpose.

ANCHOVY CHEESE SANDWICH

Thoroughly blend one tablespoonful of anchovy paste with a cream cheese, a teaspoonful of olive oil, and the same of horseradish. Spread between slices of rye or whole wheat bread. Sardines, pounded in a mortar, or Russian caviare may be used in place of the anchovies.

PIERROT

Grate one-fourth of a pound of English cheese and mix with a tablespoonful of melted butter, the mashed yolks of two hard-boiled eggs, and enough mayonnaise dressing to moisten well. Spread on slices of white bread and cover with very thin slices of Boston brown bread.

ORANGE CHEESE BALLS

Add the juice of one sour orange, a few drops at a time, to one small cream cheese which has been mashed fine. Form into balls, and roll in grated orange rind. Serve on small toasted crackers, and garnish with crisp greens.

SPONGE SANDWICH

This is particularly nice for an evening party where only light refreshments are wanted. Place a slice of strawberry ice cream, cut from a brick, between two thin slices of angel or other white cake. Ornament the top with whipped cream, sweetened, flavored with maraschino syrup, and pressed through a pastry tube to form a fancy rosette. In the center put a single maraschino cherry.

MARMALADE SANDWICH

Slice brown bread very thin and spread with strawberry or peach marmalade and a very little cream cheese. Cover with another slice.

PUFF PASTE SANDWICH

Roll puff paste very thin, cut into pieces about one by three inches, and bake until crisp. Put together in pairs with jam between.

ALMOND SANDWICH

A delightful morsel for afternoon tea is made by blanching almonds and pounding them in a mortar with a little sugar. Mix to a soft paste with rich cream, and spread on a very thin slice of bread, which is then rolled and tied with narrow ribbon.

BANANA SANDWICH

Slice four ripe bananas and force through a sieve. Stir into the pulp four teaspoonfuls of lemon juice and sugar to taste. Beat the white of an egg to a stiff froth and add to the mixture, and spread between slices of brown bread.

FIG SANDWICH

Chop a half-pound of figs and stew fifteen minutes in enough water to cover, with half a cupful of sugar and two tablespoonfuls of fresh lime or lemon juice, as preferred. Force through a coarse sieve, and when cold spread between buttered slices of white bread.

CHOCOLATE SANDWICH

In a small basin set into a larger one of hot water, melt two ounces of grated sweet chocolate with two tablespoonfuls of water. Stir until it forms a smooth paste, add a level tablespoonful of chopped, preserved ginger and another of chopped walnut meats, and spread between delicate wafers or very thin slices of white bread.

RAISIN PASTIES

Make a good puff paste, roll thin, and cut in leaf shapes. Bake, and between each two spread a layer of chopped nuts and raisins, with a very little chopped orange peel, and serve immediately with a raisin garnish. This makes a delicious relish served hot or cold.

TROPICO SANDWICHES

Cut angel cake in thin fancy slices, and spread half of the slices with orange marmalade. Cover with the plain slices, sprinkle the top of each with grated cocoanut, and top with bits of bright currant jelly.

HOT SANDWICHES AND CANAPES

CELERY BISCUITS

Make baking-powder biscuits by any good rule, but roll quite thin. As soon as done, split and butter them and spread one half with hot, creamed celery, only enough of the cream sauce being used to make the celery spread well, and a cold, very crisp lettuce leaf. Cover with the other half. Only the heart leaves should be used, and the celery, of course, should be chopped fine. These are delightful with afternoon tea, provided the company is small. To prepare a sufficient number for serving a large company would take so long that the biscuits would be cold and unpalatable by the time they reached the drawing-room.

CURRIED SANDWICH

Chop fine two ounces of cold chicken, and one ounce each of ham and tongue, adding a pinch of curry powder, with enough cream sauce to moisten well. Fry slices of toast in butter, cover with the mixture, and bake ten minutes.

DEVILED SARDINE CANAPE

Drain one box of sardines, remove the skins, and pound half of them in a mortar with the yolks of three hard-boiled eggs, a level teaspoonful of mixed mustard, two teaspoonfuls of lemon juice, a dash of cayenne, and a saltspoonful of grated horseradish. Spread on slices of buttered toast and put in the oven until very hot. On each slice then put one whole sardine and a slice of lemon, sprinkle with chopped parsley, and serve at once.

CLUB SANDWICH

Broil some thin slices of bacon, slice some cold boiled ham and some chicken, and have ready some hearts of lettuce, very cold and crisp. Place between two pieces of hot toasted bread,

one slice each of the bacon, ham and chicken, and one or two small lettuce leaves. Add mayonnaise or not, according to preference. A thin slice of tomato is also sometimes added, and the ham may be omitted, if desired, but never the bacon or the chicken.

OYSTER CANAPE

Drain a dozen large oysters and chop fine. Add two teaspoonfuls of fine bread crumbs, a piece of butter the size of a walnut, salt and pepper to taste, and one-half cup of thick cream. Simmer over the fire for four or five minutes, and pour over slices of buttered toast.

MOCK CRAB SANDWICHES

To half a cup of grated cheese, add four tablespoonfuls of creamed butter, a half-teaspoonful of mixed mustard, two teaspoonfuls of anchovy paste, a few drops of lemon juice, and a tablespoonful of chopped olives. Spread on slices of toasted bread and place in the oven until very hot. Garnish with parsley and narrow strips of canned sweet Spanish peppers and serve accompanied by celery.



PLATE LII.

1. Crab Canapes. 2. Cheese Crispets.



PLATE LIII.

1. Hot Oysters. 2. Pineapple Surprise.

CAVIARE SANDWICH

Serve to each person a plate on which two slices of hot buttered toast are placed side by side, one slice being spread with caviare, and the other with chopped onion. Garnish with lemon points and parsley.

CRAB CANAPE

Cut bread in slices one-quarter inch thick, three inches long, and one and a half wide. Spread with butter and brown in the oven. Mix one cupful of chopped crab meat, one teaspoon lemon juice, two drops tabasco sauce, one-half teaspoonful of salt, a few drops of onion juice, and two tablespoonfuls of olive oil. Mark the bread diagonally in four sections, and spread alternately with grated cheese and crab mixture. Separate sections with finely chopped pimento. Replace in oven until the cheese is melted.

CHEESE CRISPETS

With a silver fork, blend one cream cheese with a tablespoonful of thick cream, a little salt,

a dash of paprika, and enough tomato catsup to make it a delicate pink. With the blade of a knife, press it into a flat sheet on a board, cut into points, and arrange in star shape on hot toasted crackers with a pitted olive in the center of each. Garnish with parsley.

CHAPTER XII

FANCY BOUILLONS AND HOT DISHES FOR EVENING PARTIES AND LATE SUPPERS

As every good cookery book contains instructions for making beef and chicken bouillon, only the more unusual forms will be given here. It may be said in passing, however, that for a hot weather reception nothing could be more agreeable than chicken bouillon boiled down until it jellies in cooling. When cool, but before it thickens, flavor with sherry. Then chill thoroughly, and when hard, chop the jelly and serve in bouillon cups accompanied by small salt crackers.

Either beef or chicken consommé may be served cold but not jellied, and is much improved by the addition of a large spoonful of stiffly beaten, salted white of egg placed on the surface of each cup.

Rarely seen in our own land but extremely

popular in Europe are various fruit soups. They are served in cups, very cold, and are most refreshing. One of the most popular comes from Germany and is made as follows:

STRAWBERRY SOUP

Make a syrup of a pound of sugar and three pints of water, adding a pint and a half of strawberries and the juice of one lemon. Mash, strain and chill. Add half a pint of Rhine wine and pour over half a pint of whole berries that have previously been sugared and set aside.

CHERRY SOUP

Remove the pits from a pint of cherries and stew until soft in one pint of water, with the juice and grated rind of a lemon, a pinch of cinnamon, and sugar to taste. Force through a sieve and cool. When very cold, add three tablespoonfuls of claret, and serve.

LEMON SOUP

Make a strong hot lemonade, thicken with arrowroot, strain, then chill and serve with a little chopped candied lemon peel in each cupful.

ORANGE BISQUE

Heat one quart of orange juice to the boiling point, add one tablespoonful of corn-starch, dissolved in a little water, and cook to a velvety cream. When cool, add one teaspoonful of orange-flower water and the same of orange curacao. Serve ice cold.

APPETIZING HOT DISHES — CLAMS BAKED IN THE SHELLS

For this satisfying dish, the large, so-called hard clams are used. Rub the chopping-bowl with a clove of garlic, chop the clams fine, and add a little shredded parsley, salt and white pepper to taste, a dash of tabasco, lemon juice, and enough bread crumbs to make a thick paste. Fill the half-shells with the mixture, rounding it up, and bake fifteen or twenty minutes. Garnish each with a slice of lemon and sprig of parsley.

LOBSTER CUTLETS

Chop the lobster meat rather coarsely, and to two cupfuls allow two tablespoonfuls of flour,

one of chopped parsley, three-fourths of a cupful of milk or cream, a tablespoonful of butter and the yolks of two eggs. Heat the milk to the boiling point, rub the butter and flour to a smooth paste, add to the milk, stirring until it thickens, and finally add the beaten yolks. Cook one minute longer and remove from the fire. Put the lobster meat into the mixture and set aside to cool. Form into cutlets, dip first in beaten egg and then in cracker crumbs, and fry in deep fat. Drain on brown paper and garnish with lemon points.

CREAMED CLAMS

This is an excellent dish to prepare in a chafar. Chop twenty-five clams rather coarsely, and season to taste with salt and pepper. Put into the chafing dish a piece of butter half the size of an egg, and when it bubbles stir in a level tablespoonful of flour. Add the clam liquor by degrees, stirring constantly, and then the clams themselves. Finally beat in a cupful of rich cream, cook one minute, and serve on hot toast. Oysters are also delicious prepared in this manner.

LOBSTER GLIDE

Cook two tablespoonfuls of butter and the same of flour to a cream in the chafing dish. Add one cup of rich milk, salt and paprika, and a teaspoonful of lemon juice. Beat with a whisk until foamy, then add one and one-half cupfuls of lobster meat coarsely chopped. Cover and cook four minutes. Then stir in half a can of French peas, and as soon as the latter are hot, serve on toast.

DEVEILED CRAB

Remove the meat from the shells, after boiling, and cut into small pieces. For every six ounces, allow two hard-boiled eggs, chopped fine, two of bread crumbs, one-half teaspoonful of French mustard, the juice of half a lemon, half a teaspoonful of Worcestershire, salt, cayenne, and moisten with a rich cream sauce. Fill the shells, cover with dry bread crumbs and dots of butter, and cook in a quick oven until well browned.

CREAMED OYSTERS À LA FLORINDO

Cook a quart of oysters in their own liquor until the frills open — four or five minutes at most. Strain off the juice and put one and a half cupfuls of it into the chafing dish with an equal quantity of cream. Rub three tablespoonfuls of butter to a smooth paste with five of flour and one of liquid, and then add gradually to the latter. When it thickens, add salt and pepper, one-half cupful of chopped celery, and then the oysters. Serve immediately.

SHRIMP NEWBURG

Melt a tablespoonful of butter in the chafing dish, add the well drained contents of two cans of shrimps, a little salt, paprika, a tablespoonful of brandy and one-fourth of a cupful of sherry. Cover and cook five minutes. Beat the yolks of four eggs and mix with a cupful of cream. Add this to the shrimps, cook until thickened, and serve with tiny hot biscuit, and cucumber salad. Crab meat Newburg may be made by the same recipe and served, if desired, on toasted bread or crackers.

BOMBAY TURNOVERS

Shred one pint of boiled crab meat, and mix with a tablespoonful of melted butter, a teaspoonful of curry powder, and enough cream to make a smooth paste. Roll out pie-crust very thin and cut into five-inch rounds. Fill with the mixture, fold in half, and fry in deep fat. Arrange on a napkin and garnish with parsley.

FRIED OYSTERS

Drain two dozen large oysters and lay on a napkin to absorb the remaining moisture. Mix together half a cupful of flour, two tablespoonfuls of butter, the yolks of two eggs, and a little salt and pepper. Dip each oyster in this, and then in a mixture of grated cheese and bread crumbs in equal parts. Fry in deep fat, drain, and serve on buttered toast with a garnish of lemon and parsley.

PEPPERS STUFFED WITH SHAD ROE

Parboil a large roe and chop with a grated half-onion, two teaspoonfuls of olive oil, the same of Worcestershire, half a cupful of bread crumbs,

and enough milk to moisten well. Cut round openings in the stem ends of green peppers, remove all the seeds and membrane, and fill with the mixture. Place in a colander over a kettle of boiling water, cover and steam until tender.

ANCHOVY CREAM AU GRATIN

Skin and pound to a paste six anchovies. Stir into a cupful of rich stock, add the yolks of four eggs and the stiffly whipped whites of two, salt and pepper to taste and a tablespoonful of chopped parsley. Stir over the fire until thickened, pour over slices of toast laid close together in an agate-ware pan, cover with grated cheese and a sprinkling of bread crumbs, and bake ten minutes in a hot oven.

SPANISH OMELETTE

Beat the whites and yolks of six eggs separately, then combine with salt, pepper, and half a tablespoonful of flour mixed with a tablespoonful of milk. Pour into a buttered omelette pan and cook until firm. Remove to a hot plate and fold with the following sauce between: Three skinned and sliced tomatoes, one chopped onion,

one sliced lamb's kidney, six mushrooms, half of a green pepper, chopped, salt and paprika. These should be fried in olive oil or butter and kept hot while the eggs are being cooked.

MUSHROOM PUFFS

Make a good puff paste and roll very thin. Cut in three-inch rounds and put together in pairs with a filling composed of three parts chopped mushrooms and one part boiled rice, seasoned with salt and lemon juice and moistened with stock. Bake in a quick oven.

CHICKEN IMPERIALE

With two silver forks, reduce a can of chicken to shreds. Make a rich cream sauce in the chafing dish, and add the chicken together with a half cupful of good stock or one bouillon cube, a chopped sweet Spanish pepper, a tablespoonful of chopped parsley, and one-half can of button mushrooms. Season with salt and plenty of paprika and cook five minutes. A pleasing variation can be made by the substitution of sweetbreads or lamb's kidneys for the chicken.

EGGS OF THE INFERNO

This is a literal translation of the Italian name of a very rich and savory dish. Put half a cupful of olive oil in a deep frying-pan, with a little salt and a dash of cayenne. When hot, slice into it three peeled tomatoes. Cook until tender, turning them over and over in the oil. Then break half a dozen eggs into the mixture and let them fry until firm. Serve on crisp lettuce leaves accompanied by cheese wafers.

WELSH RABBIT

The following is an infallible recipe for the famous rabbit, and no danger of resultant nightmares need be anticipated if it is followed! The addition of the eggs at the crucial moment makes it as smooth as velvet, with never a suggestion of stringiness.

Cut a pound of cheese into small pieces. Put with two ounces of butter into the chafing dish, and as it melts, stir constantly, while adding, a little at a time, half a cupful of beer or ale. Sprinkle in a little salt, dry mustard and paprika. When thoroughly melted and uniform, break and

stir into the rabbit, two eggs. Serve immediately on toasted bread, zwieback or crackers.

There are several variations of the Welsh rabbit, all excellent provided one is blessed with that gift of the gods, a good digestion. Lay a poached egg on each portion, and it becomes a Golden Buck. A rasher of bacon transforms it into a Yorkshire Rabbit. Exchange the bacon for half a smoked red herring, and behold! a Scotch Pheasant; or use instead a Vienna sausage, and the erstwhile Highlander becomes an Austrian Partridge. Finally, serve the cheese mixture upon a wedge of mince pie instead of humble toast, and you have a Tenderloin Rabbit whose native haunts are in the gilded cafés of Manhattan's Great White Way!

OYSTERS EN SURPRISE

Make a panful of baking-powder biscuit, and when done, scoop out the interiors and fill with creamed oysters. Spread a layer of salted, whipped cream over the top of each, and garnish with stuffed olives.

CHAPTER XIII

ICE CREAMS AND ICES AND NEW WAYS OF SERVING THEM

HOW TO MAKE ICE CREAM

WITH any one of the many excellent and inexpensive ice cream freezers now on the market, it is an easy matter to produce all varieties of frozen desserts in quantities sufficient for serving from twelve to twenty persons. When the guests exceed that number it will usually be less trouble and not much more expensive to order from a caterer.

Directions for freezing are supplied with the freezer, and, as they vary with different makes, are not given here. The recipes which follow have been thoroughly tested. Having by their aid mastered the general principles of ice cream making, the hostess will be able to vary both the quantities and the ingredients to suit individual taste and requirements.

VANILLA ICE CREAM NUMBER I

One quart of milk, three-quarters of a pound of sugar, the yolks of eight eggs, and a small vanilla bean. Split the latter into halves and put with the milk into a double boiler. Beat the eggs and sugar together, and by degrees add to the hot milk, stirring constantly. When thick, remove from the fire and strain. Freeze as soon as cold.

VANILLA ICE CREAM NUMBER II

One quart of milk, three eggs, one and one-half cups sugar, and two tablespoonfuls of corn-starch. Dissolve the corn-starch in the milk, add the sugar and beaten yolks of the eggs, and bring to the scalding point, but do not allow to boil. Whip one pint of cream and beat the whites of the eggs to a stiff froth. Stir together lightly, and mix thoroughly with the milk. When cold, add two teaspoonfuls of vanilla extract, and freeze.

With a plain cream as a basis, a number of variations can be obtained by stirring chopped crystallized fruits or nuts of different varieties into the mixture when partly frozen.

CHOCOLATE ICE CREAM

One and a half pints each of milk and cream, two cupfuls of sugar, two ounces of chocolate, two eggs, and two heaping tablespoonfuls of flour. Put the milk in the double boiler, and while heating, beat the flour, eggs and half of the sugar together until light. Add to the hot milk and cook about twenty minutes, stirring frequently. Grate the chocolate and put in a small saucepan with half of the remaining sugar and two tablespoonfuls of hot water, stirring until smooth and glossy. Add to the cooking mixture, and at the end of the twenty minutes, remove from the stove, add the rest of the sugar, and gradually beat in the cream. Freeze when cool.

GINGER ICE CREAM

Make according to either recipe for vanilla cream, with the addition of one-fourth pound of preserved ginger, sliced or chopped, and two tablespoonfuls of the ginger syrup. Pignolias or chopped walnuts make an agreeable addition. A ginger instead of a vanilla base may also be used.

COFFEE ICE CREAM

The ingredients are the same as in the first recipe for vanilla cream, with the addition of five ounces of fine ground coffee. Stir the latter into half a pint of boiling milk, and set aside. Heat the remainder of the milk in a double boiler, beat the eggs and sugar together and mix with the hot milk. Stir constantly until it thickens, add the coffee, and let stand until cold. Then strain and freeze.

STRAWBERRY ICE CREAM NUMBER I

One pint of cream, one of stewed unsweetened strawberries, and three-quarters of a pound of sugar. Mix berries and sugar together, allow to stand until the sugar is dissolved, and add the cream. Pass through a sieve and freeze.

STRAWBERRY ICE CREAM NUMBER II

One pint each of milk and cream, one quart of fresh strawberries, and a scant pound of sugar. Mash berries and sugar together and allow to stand thirty minutes. Then add the milk and force through a sieve. Whip the cream and stir

into the mixture, and start freezing. When it begins to harden, stir in a teacupful of small sized, whole berries, and leave until hard.

Variations of the above may be made by substituting raspberries, bananas or cherries for the strawberries. Cherries should be pounded in a mortar, pits and all. If too sweet, a little lemon juice may be added.

PISTACHIO ICE CREAM

Blanch one-fourth pound of pistachio nuts and mash to a smooth paste in a mortar, adding half a teaspoonful of rose-water. Beat the yolks of six eggs and pour over them slowly one and one-half pints of scalded milk. Add a half-cupful of sugar and stir over the fire until the mixture begins to thicken. Remove from the stove and allow to cool. Then add the pounded nuts and a small quantity of green vegetable coloring, pass through a sieve, and freeze.

PRINCESS PUDDING

Cook four ounces of chopped, blanched Brazil nuts in an equal quantity of sugar until brown but not burned. Add half a pint of milk, and

the yolks of eight eggs which have been beaten to a cream with five ounces of sugar. Finally, add a pint of scalding hot cream, stir until smooth, cool and freeze two hours. Serve with a cold custard sauce.

FIG - MAPLE SOUFFLÉ

Add to the beaten yolks of four eggs, three-fourths of a cup of maple syrup and a pint of rich milk. Cook in a double boiler until it begins to thicken, then remove and allow to cool. Stew half a pound of figs with the juice of half a lemon and a pinch of cinnamon in a little water. When tender, drain and chop fine. Add the pulp to the ice cream mixture, and freeze, stirring in a cupful of chopped pecans when half frozen.

PINEAPPLE SURPRISE

Boil together for ten minutes, a pint of water and half a pound of sugar. Mix half of a pineapple, shredded with a silver fork, with the juice of half a lemon. Add to the syrup and let stand until cold. Have ready a large mold of vanilla ice cream, frozen hard. Scoop out the center and fill with the pineapple mixture, to

which the stiffly beaten whites of two eggs have been added at the last moment. Return to the freezer until hard, then turn out on a large plate and garnish with candied violets and crescents of fresh or crystallized pineapple, and serve.

If cold water from the faucet is allowed to run on the outside of the mold for a moment before it is opened, the contents will slip out without sticking.

KING WILLIAM

Soak one-third of an ounce of gelatine in a little less than a teacupful of cold water, until soft. Add the same quantity of boiling water, one cupful of sugar, and the juice of a lemon. Strain into a basin and add one cupful of orange juice and pulp. Pack in ice to cool. Beat the whites of three eggs to a stiff froth, and when the mixture begins to thicken, stir them in and beat until stiff enough to drop from the whisk, then freeze. When ready to serve, line glass punch cups with sponge cake or lady fingers, fill with the orange mixture and top with rosettes of whipped cream, garnishing with bits of crystallized orange peel. In each plate put a spray of



PLATE LIV.

1. A Valentine Ice. 2. Orange Charlotte.



PLATE LV.

1. Sandwich au Marrons. 2. Frozen Oranges.

natural or artificial orange blossoms, with one or two leaves.

ICE CREAM BASKETS

These dainty devices are most attractive for receptions and evening parties, and are not difficult to make.

Mix to a stiff paste, three ounces each of flour, powdered sugar, and blanched and pounded almonds, one ounce of butter, two eggs, one teaspoonful of cinnamon, and a pinch of salt. Roll into a sheet an eighth of an inch thick and form into small baskets. If handles are wanted, make them separate and fasten in place afterwards with white of egg. Bake, cool, and fill with ice cream decorated with flecks of bright colored crystallized fruits. The baskets, of course, are eaten with the contents. They can be rendered more ornamental, if desired, by decorating the rims with meringue pressed from a pastry bag.

RASPBERRY CUPS

Pack a dozen small cups or glasses in ice and salt and fill with raspberry syrup. Cover the tub with a cloth and leave until a thick coating

has frozen on the inside of the cups. Pour out the liquid in the center, and freeze the shells very hard. Fill with vanilla ice cream and freeze until wanted. Then hold each cup under the cold water faucet for an instant, turning it completely round, invert upon a plate, hold a second plate over the base of the cup, and reverse so that the latter is right side up on the service plate.

LEMON FLOAT

Make a plain lemon ice cream, garnish with crumbled macaroons, and pour a custard sauce around it. If the yolks of the eggs do not make the sauce yellow enough, add sufficient vegetable coloring to make it contrast agreeably with the paler tinted ice cream.

GRAPEFRUIT FRAPPÉ

To one pint of fruit juice, add a pound and a half of sugar. Cook to a syrup and pour over the stiffly beaten whites of three eggs. Beat until cold, freeze, and serve in frappé glasses, garnished with minted cherries. Pineapple or orange juice can be substituted if desired.

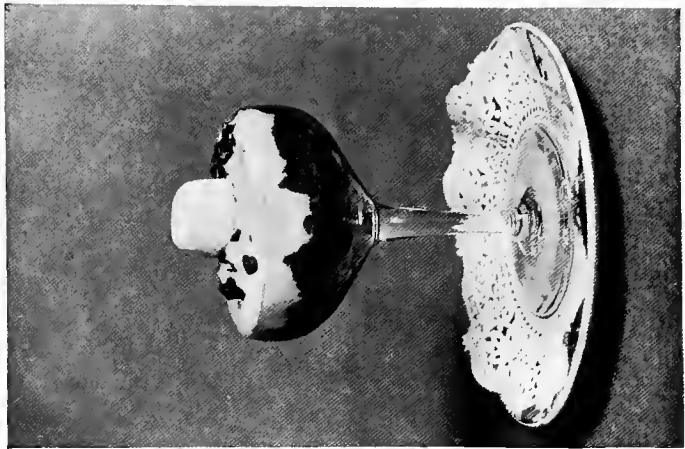
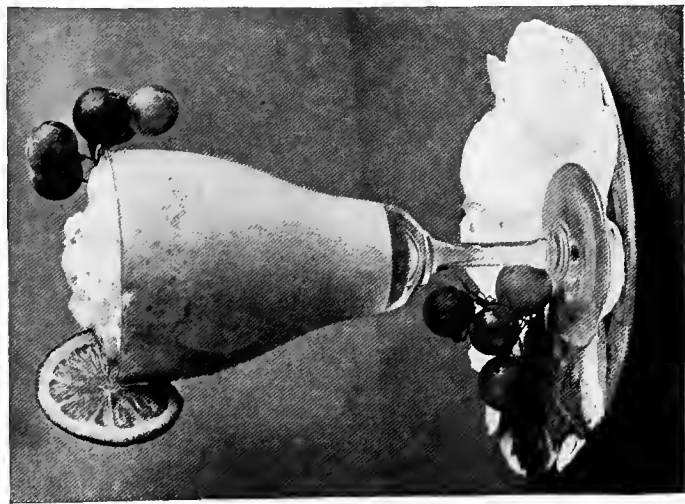


PLATE LVI.

1. Grape Delight.
2. Chocolate Marshmallow Sundae.

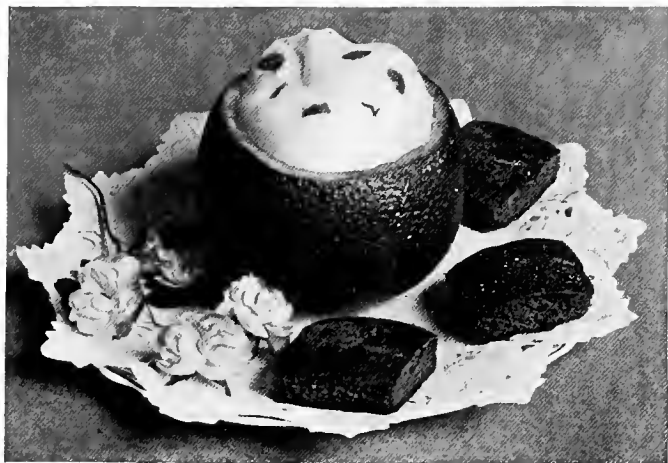


PLATE LVII.

1. Orange Pineapple Sundae. 2. Strawberry Dainty.

FROZEN TEA

Mix half a cupful of cold, strong green tea with a pint of rich cream and the juice of half a lemon. Sweeten to taste, and freeze.

BANANA FLUFF

Slice six bananas, sprinkle with lemon juice, mash with a wooden spoon; stir into the pulp three-fourths of a cupful of powdered sugar, and put on ice for an hour. Add the whites of two eggs whipped to a stiff froth, and freeze five minutes. Then add a pint of whipped cream and a cupful of chopped, blanched walnuts, and continue freezing.

VALENTINE ICE

Mold strawberry ice cream in heart-shaped molds, and at serving time sprinkle the tops with grated green almonds. Decorate with pastry hearts and thrust a pastry arrow into the center of each portion.

FRESH FRUIT ICES — GRAPE SHERBET

Stir a pound and a half of sugar into a pint of water, bring to the boiling point, and pour over

four pounds of mashed grapes. Let stand covered for an hour, then strain and freeze. When partly frozen, stir in the whites of two eggs beaten to a stiff froth.

LEMON OR ORANGE ICE

One quart of water, a pound of sugar (if the lemons are extra sour it may be necessary to add a little more) and the juice of twelve oranges or six lemons. Boil the water and sugar for ten minutes, skim, and set aside until cold. Then add the fruit juice, strain and freeze. When partly frozen, stir in the whites of two eggs beaten to a stiff froth. The juice of a grapefruit can be substituted for that of the lemons with good results.

STRAWBERRY ICE

One quart of fresh berries, one pound of sugar, and a pint of water. Mash the berries and sugar together and allow to stand thirty minutes. Then drain off the juice and press the pulp through a sieve. Mix with the juice and water, and freeze, adding the stiffly beaten whites of two eggs when partly frozen.

Peaches, plums, apricots, nectarines, in fact, any ripe, pulpy fruit may be used instead of the strawberries. When not acid enough, a little lemon juice may be added.

MINT SHERBET

Bruise a handful of fresh mint leaves and soak for an hour in half a cupful each of brandy and sherry. Make a syrup of two cups of sugar and three of water. Add this to the strained liquor, together with two teaspoonfuls of granulated gelatine dissolved in cold water, and the stiffly beaten whites of four eggs. Pour into a mold and freeze.

MOUSSE

A very simple way to make mousse is to mix a pint of sifted fruit pulp of any kind with a cupful of powdered sugar and a tablespoonful of granulated gelatine dissolved in a little water. Set in the lower part of the refrigerator and when the mixture begins to thicken, stir in a pint of stiffly whipped cream — measured before whipping — and freeze. In serving, garnish each portion with whole or sliced fruit of the same variety.

NEW WAYS OF SERVING ICES

In the serving of ices, as in that of all other dishes, careful thought should be given to the harmonious combination of colors. The desired effect can frequently be attained by means of a garnish composed of fresh or crystallized fruits, nuts, or even flowers of contrasting hues. The dish in which the ice is served is also a matter for consideration, the wide-spread popularity of the sundae having given rise to a preference for glasses in a large variety of graceful shapes, although fancy plates are also used. The glass, of course, should be placed on a small plate covered with a doily. Ice cream dippers, such as are used by confectioners, are valuable aids in serving.

The following suggestions for color combinations and styles of serving have been planned with reference to the facilities which exist in the average household, and do not involve the use either of expensive molds, or of materials which are difficult to obtain. When the ices are to be used at dinner or luncheon, the color schemes should harmonize if possible with that of the table decorations.

CANTALOUPE FRAPPÉ

Cut three cantaloupes in half, remove the seeds and membrane to a strainer, and when all the juice has drained through, mix it with a pint of stiffly whipped and sweetened cream and place in the freezer. In the meantime, scoop out the melon pulp in small pieces and place it and the shells on ice. When the cream is frozen, arrange it and the pulp in alternate layers in the melon shells, and serve with maraschino cherries on top.

FROZEN ORANGES

Cut a small hole in the top of each of six medium-sized oranges and scoop out the pulp. Cover the shells with ice water. Strain off the juice and as much of the pulp as will pass through the sieve. Add one cordial glass of maraschino, sweeten to taste, and stir in a cupful of mixed chopped walnuts, candied orange peel, and preserved peaches. Fill the shells and freeze. Just before serving, cut the skins in sections with a small, very sharp knife, and curl them outward to resemble the petals of a water-lily.

ORANGE CHARLOTTE

Scoop out the center of a round loaf of angel cake, leaving a shell two inches thick. At the last moment before serving, fill the cavity with orange mousse, grate orange rind lightly over the top, and garnish with leaves and artificial orange blossoms.

GRAPE DELIGHT

Make a sherbet of light green grapes, and serve in tall glasses topped with whipped cream. On the rim of each glass impale a slice of lemon and a small cluster of grapes, and decorate the foot of the glass with grapes and a green leaf.

SANDWICH AU MARRONS

Make a sandwich of slices of chocolate and vanilla ice cream, cut from a brick, with chopped *marrons glacés* between. Garnish with a whole marron, surrounded by a wreath of angelica leaves and small candies to represent flowers.

PINEAPPLE PORCUPINE

Cover the bottom of an individual dish with grated pineapple. On this place a portion of

ice cream and stick it full of narrow slivers of candied orange peel to represent the quills of a porcupine.

STRAWBERRY DAINTY

Fill one half of a punch cup with strawberry ice cream colored a deep red with fruit syrup, and the upper half with vanilla cream. On the top put a spoonful of whipped cream and garnish with three fresh berries in a border of grated green almonds. The latter can be obtained at caterers', or colored with spinach juice.

CHOCOLATE MARSHMALLOW SUNDAE

Fill a sundae glass with chocolate ice cream and pour melted marshmallows over the top. Garnish with a whole marshmallow and flecks of red, green and amber crystallized fruits.

CASTLES IN SPAIN

Round molds of orange ice cream are served in a whipped cream border with a garnish of maraschino cherries. The cream should be made very yellow with vegetable coloring, the combination with the cherries thus reproducing the Spanish colors, yellow and red.

BANANA TRIFLE

Split a banana lengthwise, lay one-half on a small plate with the cut surface uppermost, and sprinkle with lemon juice and powdered sugar. On it lay a long, narrow slice of ice cream cut from a brick, and cover with the other half of the fruit. Garnish with whipped cream dotted with flecks of currant jelly.

ORANGE PINEAPPLE SUNDAE

Cut the tops from a number of oranges and scoop out the pulp. Remove the seeds and tough membrane from the latter, and mix the pulp and juice with an equal quantity of shredded pineapple. Sweeten to taste, fill the shells, and freeze. Top with whipped cream decorated with chopped crystallized pineapple and angelica, and serve with small fancy cakes.

DATE HARLEQUIN

Fill a tall glass with successive layers of chocolate, vanilla, strawberry, pistachio and orange ice-cream, and decorate with whipped cream and pitted dates.



PLATE LVIII.

1. Banana Trifle. 2. Castles in Spain.



PLATE LIX.

1. Service for Five O'Clock Tea. 2. A Pretty Lemonade Service which could also be used for Iced Tea.

CHAPTER XIV

BEVERAGES

HOT AND COLD BEVERAGES FOR TEAS AND EVENING PARTIES, AND COOL- ING DRINKS FOR HOT WEATHER FUNCTIONS

LEMONADE

LEMONADE is one of the most universally used and badly made¹ of cold beverages. In nine cases out of ten it is too weak or too sour, too sweet or too — something, to be palatable. The following rule for lemon syrup makes it possible to prepare lemonade at a moment's notice for chance visitors — as it will remain good for some time if tightly sealed and kept in a cool place — while for porch parties, teas, or evening gatherings, it insures a beverage of a strength and acidity agreeable to the average palate, which may either be served alone, or used as a basis for a mixed fruit punch.

Squeeze the juice of twelve lemons into a bowl, and add the grated rind of six. Be careful, when grating, to remove only the thin, yellow outer layer, as the white part of the rind has a disagreeable bitter flavor. Let it stand over night. Boil a pound of sugar in a pint of water for twelve minutes, and when cold strain the lemon juice into it, and bottle or put in a tightly closed fruit jar. Two tablespoonfuls of this syrup added to a glass of ice-water makes a perfect lemonade. Charged instead of plain water may be used if preferred, in which case the lemon should be put into the glass first. For large parties it is an easy matter to figure out the necessary quantity and proportions on the basis of about one and one-quarter pints to a gallon of water.

PINEAPPLE LEMONADE

To each glassful of lemonade, made as above, add one tablespoonful of finely grated pineapple.

FRUIT NECTAR

One part lemon juice to eight parts of the combined juices of other fruits, according to

season. Grape, raspberry and currant make a delicious combination with the lemon, using the juice of white or green grapes, in preference to the red or purple. Grapefruit, orange, pineapple and lemon is another delectable blend, and in the spring, the strained juice of tender young rhubarb, extracted either with a fruit press, or by stewing, will prove a refreshing addition. Canned fruits or fruit syrups may be used as substitutes for out-of-season varieties, but in using the latter it may be necessary to increase the proportion of the lemon. Strain, sweeten to taste, and serve in glasses half full of chopped ice, or fill the glasses half full of chilled syrup and add charged water.

STRAWBERRY SHERBET

Crush a quart of ripe strawberries, mix with an equal quantity of water, a pound of sugar, and one lemon, sliced thin, and let stand in a glass or earthenware vessel over night. In the morning, strain and keep on ice until wanted. In serving, put a single fresh berry in each glass. Raspberries may be similarly used, slightly reducing the quantity of sugar.

GINGER - MINT PUNCH

Take a handful of cloves and stick them into six lemons like pins in a cushion. Let the fruit stand for an hour, then remove the cloves and rub off the "zest" of three of the lemons on lump sugar. Squeeze out upon the sugar the juice of all six, and add three tablespoonfuls of strained honey, a level teaspoonful of powdered cinnamon, a cupful of mixed dried currants and seedless raisins, and a cupful of orange juice. Place in the ice-chest for a couple of hours, then strain and add a quart of ginger ale. Pour into a punch bowl containing cracked ice, and serve in tall, slender glasses accompanied by straws. In the top of each glass, place a sprig of mint whose stem and lower leaves have been well bruised to bring out the flavor.

LEMON FIZZ

This is a particularly refreshing hot-weather drink. One pint of water, a pound and a half of sugar, one teaspoonful extract of lemon, and a scant tablespoonful of flour beaten up with the whites of three eggs. Mingle thoroughly and

divide into equal parts, mixing an ounce and a half of tartaric acid with one half, and two ounces of carbonate of soda (ordinary baking-soda) with the other. Bottle separately until wanted. To make a quart of beverage, put two tablespoonfuls from each bottle into separate pitchers and add to each a pint of ice-water. Then pour the contents of one pitcher into the other, causing the mixture to effervesce. This should of course only be done at the very moment when it is to be served.

CURRENT SHRUB

To a cupful of crushed currants, add a quarter pound of powdered sugar and a half-pint of cold water. Mix thoroughly, strain, add the juice of a lemon and one and a half pints of cold water, and set on ice until wanted.

GINGER CUP

Put into a pitcher a tablespoonful of brandy, a heaping one of powdered sugar, a well beaten egg, and the grated yellow rind of a lemon. Add shaved ice and a quart of imported ginger ale.

CHERRY NECTAR

Boil for ten minutes one pint of water, a pound of sugar, and the grated rind of a lemon. While hot, add one grated pineapple, two peaches cut into small pieces, and a small bottle of maraschino cherries, including the syrup. Cool, and add the juice of six lemons. Fill a punch bowl one-third full of crushed ice, and pour in the nectar, followed by two quarts of some good sparkling table water.

CHING - A - LING

To one quart of Orange Pekoe tea, add half a pint of black currant juice, three sprigs of crushed mint, a pinch of clove, and sugar to taste. Chill thoroughly before serving.

MILK PUNCH

Take the juice of one lemon, two tablespoonfuls each of lime and pineapple juice, a scant cupful of sugar, and one egg. Put some cracked ice in a shaker, pour in a pint of milk, add the fruit, and shake until foamy. A tablespoonful of whiskey or brandy may be added if desired.

PINEAPPLE CUP

Chop a ripe pineapple, saving all the juice, and add the juice of four oranges and a cupful of crushed raspberries or raspberry syrup. Sweeten to taste and allow to stand over night. Strain and serve with shaved ice.

HUMPTY DUMPTY

Wash a quart of tart apples and cut in quarters without paring. Cut out any decayed spots or worm-holes, and put them, cores and all, into a kettle. Cover with water and cook rapidly until very soft, then sweeten to taste and strain through a jelly bag. If there is less than two quarts of juice, add enough cold water to make up that quantity, also one pint of strawberry syrup, the juice of two lemons, a cucumber cut into quarters lengthwise, two oranges, sliced, seeded, and the slices cut in half, and a cupful of halved and seeded Malaga grapes. Add more sweetening if necessary. Then remove the cucumber, chill, and serve the punch in tall, slender glasses with a piece of orange and a grape or two in each.

SYLLABUB

This is an old English beverage, whose virtues are extolled in Walton's *Compleat Angler*. It is made as follows: Put into an earthen bowl a quart of cider, two liqueur glasses of brandy, half a cupful of sugar, and a little nutmeg. Add a quart of hot milk, pouring it from some height in order to cause the mixture to foam.

AFTERNOON TEA

Many persons prefer a blend of teas to a single variety. Oolong and Orange Pekoe form a popular combination, and English Breakfast tea and Young Hyson are especially liked for making iced tea, as the flavor is pronounced enough to counterbalance that of the lemon and the dilution due to the melting of the ice

For a small tea party, a sufficient quantity of tea can be made in the ordinary manner, in a porcelain pot. If the capacity of the latter is small, the tea need not be decanted, but if it holds enough for two cups apiece, it is advisable, after the first serving, to transfer the remainder into another pot, first heated, to prevent its

becoming bitter from standing on the grounds. Of course if a percolator is used, this is not necessary.

The Japanese are past grand masters in the art of brewing tea, and one cannot do better than to follow their method. The pot is always of porcelain, as the Orientals claim that metal destroys the flavor. It is first heated, then the tea is put in and the proper quantity of — not merely hot, but *boiling* — water is poured over it. The pot is then tightly closed and allowed to stand five minutes, when the tea is ready to serve.

As to quantity, two level teaspoonfuls to a pint of water make it about the right strength for most tastes. Those who take it in the Oriental way, absolutely plain, like it weaker than do those who adhere to the English custom of neutralizing its delicate flavor and exquisite bouquet by the addition of cream and sugar.

For use on the porch in summer, a Chinese tea basket will be found of great service in keeping the tea hot. It consists of a deep, covered basket with thickly padded walls, the interior being shaped to fit the bulging sides of the teapot that

accompanies it. It antedated the modern fireless cooker by several centuries, and will keep the contents hot for an hour or more.

For a large party, it is better to have the tea made in the kitchen and brought in as required. A large quantity can then be made at once, separated from the grounds as soon as properly infused, and either poured into a double boiler, or into a kettle which is tightly covered and set on the top of a second, filled with boiling water.

RUSSIAN TEA

Glasses instead of cups should be used for serving Russian tea. Make it of a little extra strength, allow four cubes of sugar and a slice of lemon to each glass, and serve very hot.

ROSE PETAL TEA

A fascinating novelty is tea served in the tiniest of cups with a small spoonful of Turkish preserved rose petals in each. This preserve comes in small tins and can be found at some of the leading grocers' and at the high class Oriental shops. A pretty touch is given by placing in each saucer two candy rose petals.

OOLONG FRAPPÉ

Make a quart of strong Oolong tea and strain it into a punch bowl after steeping five minutes. When cold, add one and a half cupfuls of granulated sugar, and the juice of three lemons. Put a block of ice in the center of the bowl, and pour over all a pint of sparkling table water.

TEA JULEP

This is a delightful variation of the "cup that cheers" and will be welcomed at afternoon teas during hot weather.

Pour a quart of boiling water on one-fourth pound of good Oolong tea, and after five minutes, strain and add one pound of powdered sugar, the juice of six lemons and the grated rind of two, two sticks of cinnamon, and a cupful of chopped pineapple. Allow it to stand until cool, then add a quart of fresh strawberries, four or five sprigs of mint and a pint of table water, and pour over crushed ice. When strawberries are unobtainable, orange or pineapple may be substituted. In such cases, maraschino cherries make a pleasing addition.

ICED COFFEE

Into one quart of hot coffee, stir a pint of scalding milk. Sweeten to taste, cool, and serve with whipped cream, in glasses one-third full of shaved ice.

COFFEE IN TURKISH STYLE

This is not the real Turkish coffee, which requires a special equipment, but is served in similar fashion, without cream, but sweetened before pouring, and with a few drops of rose-water added to each cupful.

CAFÉ PARFAIT

This is a cold beverage instead of the familiar ice. Make one quart of black coffee. Strain, add one cup of sugar, and boil five minutes. When cool, add eight tablespoonfuls of orange syrup and the same of milk, chill, and serve with whipped cream.

PLAIN CHOCOLATE

One quart of milk, two ounces of chocolate, three teaspoonfuls of corn-starch, and four level

tablespoonfuls of sugar. Mix the corn-starch with enough of the milk to dissolve it, and heat the rest of the latter in a double boiler. When it comes to the scalding point, stir in the corn-starch and cook until it thickens. In the meantime, have the chocolate, cut into small pieces, melting with the sugar in two tablespoonfuls of hot water. Stir until smooth and glossy, add to the milk, and beat until it becomes frothy. Serve with whipped cream on top.

VIENNA CHOCOLATE

Use four ounces of chocolate to a quart of milk, and make as above, except omit the corn-starch. Put a tablespoonful of whipped cream and a few drops of vanilla in each cup, and fill up with the hot mixture.

BARVOISE

This is a French invention, very popular during the summer months. To a quart of plain, cold chocolate, made without thickening, add a pint of sparkling table water, and flavor to taste with pineapple, raspberry, or strawberry syrup.

PUNCHINELLO

When preparing melons for the table, save the seeds and membrane for making this most refreshing drink. Pound in a mortar, and for each cupful of seeds, add a pint of cold water, a quarter of a stick of cinnamon, and a tablespoonful of sugar. Allow to stand for a few hours, then stir in the juice of one lemon for each pint of liquid, chill and serve.

PART IV

CHAPTER XV

GUESSING CONTESTS AND OTHERS

THE FIVE SENSES

1. **Seeing.** Arrange on a table a collection of various substances whose precise nature it is difficult to determine with the aid of sight alone: as, for example, granulated sugar, salt, powdered borax, powdered sugar, flour, soda, maple syrup, molasses, chopped salted peanuts, chopped salted almonds, etc. Each dish should be numbered. Present to the guests small tally cards with pencils attached, and require each to make a numbered list of the collection, as identified by appearance only. It would be a good plan to tie a ribbon between two chair-backs about ten inches in front of the table, so as to prevent too close an examination.

2. **Feeling.** For this and the succeeding experiments, the guests must be blindfolded and seated in a row. A series of previously selected

objects is then passed rapidly from hand to hand, none being allowed to retain them for more than a few seconds each. There should be not more than five articles in this contest, as the guesses cannot be written down until the blindfolds are removed, and a larger number would be hard for the majority to remember. The assortment might consist of an old glove stuffed with wet sand and the end of the wrist sewed up, a heated Japanese hand warmer, an ice-cold apple with the stem broken off short, a small china doll and a woolen mitten. No one who has not tried can imagine how difficult it is to identify such articles by touch alone.

3. **Hearing.** With the guest blindfolded as before, sound in turn one note on the piano, one on a violin or guitar, strike a single blow on the bottom of a tin pan, give one turn to a watchman's rattle, and break an old piece of crockery by hurling it on the floor.

4. **Tasting.** With a medicine dropper and a saltspoon, place successively on the tongue of each guest, a few drops or grains of the following substances: vinegar, orange juice, cream of tartar, lime juice and rolled oats.

5. **Smelling.** After the guesses of the above list have been registered, let the blindfolds be resumed for the final test. This consists of holding for a second or two beneath the nose of each guest in turn, small dishes or vials containing oil of citronella, carbolic acid, lavender water, bruised mint leaves, and a broken stick of cinnamon.

Let each card be signed, and when all have been collected by the hostess, much laughter will be aroused by an examination of all the "mysteries," which should be placed on a table behind the row of chairs after each test. For the five prizes, Jessie Wilcox Smith's charming series of child studies entitled *The Five Senses* would be very suitable, the appropriate picture being awarded in each class. Or five objects suggestive of the various senses might be chosen, as for example a small framed picture, the Japanese hand warmer used in the "Feeling" test, a silver bangle or watch charm in the form of a tiny whistle, a box of bonbons, and a bottle of perfume. Consolation prizes may include a magnifying glass, a picture of a pick-pocket, a tin trumpet, a lollipop and an onion.

THE BRIDAL OF THE FLOWERS

Prepare as many duplicates of the following list of questions as there are guests, and require the answers to be written within a stated period — say ten minutes — at the end of which a bell is rung and the papers are signed, whether completed or not, and collected by the hostess. The answers are given below. The prizes should be of a floral nature, as a brooch made of enamel flowers for the first prize, and a box of candied violets and rose-leaves for the consolation.

1. What was the bridegroom's name?
2. What was the bride's name?
3. How did their wedding day open?
4. At what hour was the ceremony performed?
5. What high dignitary married them?
6. Who assisted him?
7. Name the brunette bridesmaid.
8. What was the name of the most demure bridesmaid?
9. Which bridesmaid came from between the mountains?
10. Name the stoutest bridesmaid.
11. With what was the marriage contract sealed?
12. Who gave the bride away?
13. What did she wear on her head?
14. What on her feet?

15. What did she do when the groom entered?
16. Where did he salute her?
17. How did he know she would marry him?
18. What was the color of her eyes?
19. What was the color of her cheeks?
20. What were the combined ages of the bridesmaids?
21. What fop was at the wedding?
22. Name the unpopular guests.
23. Who was the melancholy guest?
24. What did the saddest guest have?
25. What was the name of the bride's lively small brother?
26. What was the bride's favorite pet?
27. Name her favorite author.
28. What wedding gift did a country friend send?
29. In what room did the wedding take place?
30. What flower did the groom remove from his button-hole?
31. The groom being rich, what did the bride do?
32. With what will she govern her husband?
33. What were her parting words to her friends?
34. What heavenly body lighted their wedding journey?
35. How enduring was their love?

The answers are as follows:

- | | |
|-----------------------|----------------------------|
| 1. Sweet William | 8. Prim Rose (Primrose) |
| 2. Rose | 9. Lily-of-the-Valley |
| 3. Morning Glory | 10. Bouncing Bet |
| 4. Four O'Clock | 11. Solomon's Seal |
| 5. Cardinal Flower | 12. Poppy |
| 6. Jack-in-the-Pulpit | 13. Bridal Veil and Bridal |
| 7. Black-eyed Susan | Wreath |

- | | |
|---------------------------|---------------------------|
| 14. Lady's Slipper | 25. Johnny-Jump-Up |
| 15. Arose (A Rose) | 26. Cat-o'-nine-tails |
| 16. Tulips | 27. Hawthorne |
| 17. Aster | 28. Buttercup |
| 18. Violet | 29. Mushroom |
| 19. Pink | 30. Bachelor's Button |
| 20. Century | 31. Marry gold (Marigold) |
| 21. Dandelion | 32. Goldenrod |
| 22. Wallflowers | 33. Forget-me-not |
| 23. Blue Belle (Bluebell) | 34. Star of Bethlehem |
| 24. Bleeding Heart | 35. Everlasting |

ANOTHER FLOWER GAME

This is played like the one previous, prizes being given for the most nearly complete lists. An extra reward might be offered for any additions to the list, which is by no means exhaustive.

1. Name four flowers which suggest colors.
Ans. Cardinal Flower, Scarlet Runner, Pink, Lavender.
2. Name seven that suggest animals.
Ans. Dogwood, Tiger Lily, Wolf Bane, Dandelion, Foxglove, Cowslip and Harebell.
3. What three flowers suggest parts of animals?
Ans. Coltsfoot, Goat's Beard, Lungwort.
4. Name six that suggest birds or parts of birds.
Ans. Crowsfoot, Wake Robin, Larkspur, Bird's Eye, Cockscomb and Canary Bird Vine.
5. What two flowers suggest confections?
Ans. Candytuft and Marshmallow.

6. How many suggest wearing apparel, and what are they?
Ans. Five: Bridal Veil, Lady's Slipper, Skull Cap, Monk's Hood, and Moccasin Flower.
7. Name the saddest Flowers.
Ans. Sensitive Plant, Blue-bell, Bleeding Heart and Rue.
8. What plant is good for making money?
Ans. Mint.
9. What for either making or losing money?
Ans. Stocks.
10. Name four heavenly bodies found among flowers.
Ans. Sunflower, Moon Flower, Starwort, and Star of Bethlehem.

RHYMING GAME

One player thinks of a word and announces another which rhymes with it, the others being obliged to guess the one thought of. Instead of pronouncing the words guessed, however, a definition or description must be given, as in the following example:

1st Player. "I have a word that rhymes with tree."

2nd Player. "Is it to exercise the organ of vision?"

1st Player. "No, it is not 'see.'"

3d Player. "Is it the opposite of enslaved?"

1st Player. "No, it is not 'free.'"

4th Player. "Is it a small mound of earth used in a popular outdoor sport?"

1st Player. "No, it is not 'tee.'"

5th Player. "Is it a personal pronoun?"

1st Player. "Yes, it is 'me.'"

The one who guesses correctly then thinks of a word, and the game goes on. Two-syllable words may be used to increase the difficulty. They are, however, likely to be guessed more quickly, as they have fewer rhyming words.

A FISHING PARTY

The guests are seated around a table, in the center of which is a tray filled with small fishes cut from paper, with a hole punched in the head of each. To every "fisherman" is given a short piece of "fish-line" with his name on a tag fastened to the lower end, and the following list of questions. Each answer is to be written on a fish and strung on the line, taking care, of course, that it is not seen by the others. The players will then exchange their strings of fish, each passing his own to the left and receiving one from his right hand neighbor. Then the hostess will read the correct answers and the fish bearing incorrect ones will be torn from the strings and thrown away. Finally the latter will be re-

turned to their owners and a prize awarded to the fisherman having the largest string. A book on life in the open would make an appropriate first prize, and the unlucky possessor of the smallest number might receive for consolation one of the curious little paper fishes that curl and wriggle when held in the palm of the hand.

FISHY FACTS

1. Give a word meaning "to pamper" and name the fish concealed in it.
Answer. Coddle (Cod).
2. Give the name of an angler's basket and that of the fish it holds.
Answer. Creel (Eel).
3. Mention another name for "salver" and the fish contained.
Answer. Tray (Ray).
4. Give another word for "toll-gate" and the fish hidden therein.
Answer. Turnpike (Pike).
5. Give the name of a measuring unit which is also that of a fish.
Answer. Perch.
6. Give the name of a musical instrument and the fish it conceals.
Answer. Bassoon (Bass).
7. What fruit contains a fish, and what is the latter's name?
Answer. Shaddock (Shad).

8. What part of a fish is an instrument for weighing?
Answer. Scale.
9. What parts of a fish inhabit a northern country?
Answer. Finns.
10. What part of a fish would be most prominent in a
“fish story?”
Answer. Tail (tale).
11. What part of a fish is a unit of liquid measure?
Answer. Gill.
12. What part has a fish in common with a river?
Answer. Mouth.

When the above contest is ended, a second “fishing trip” may be indulged in, planned after the style of the familiar peanut hunt. Let fishes cut from paper of various colors be concealed about the rooms, the fish-lines again coming into requisition for stringing them as fast as discovered. Offer two prizes, one for the greatest number of fish, and the second for the largest number of a single color.

A POTATO ANIMAL CONTEST

Have ready plenty of potatoes — as varied in size and shape as possible — and a goodly supply of wooden skewers, toothpicks, shoe-buttons for eyes, yarn for manes and tails, etc. Allow a certain length of time for the making of

an animal, and award prizes for the most lifelike and the funniest. The contest is certain to be a source of amusement, as the most astonishing elephants, horses, pigs, and a host of other beasts can be made from the materials enumerated.

A MOTHER GOOSE PARTY

In sending the invitations, let the hostess invite each guest to appear in the costume of a certain Mother Goose character, thus avoiding duplicates. He must also be prepared to correctly recite the verse represented. When all are assembled, distribute slips of paper bearing the names of the guests, and let each write opposite the actual names, those of the characters he believes to be represented, together with the appropriate jingle. The guests must be careful to give each other no clue other than the costumes worn. When all the papers have been filled out, they are exchanged, the contestants being seated in a circle around the room. The one next the hostess then arises and recites the verse belonging to the character represented, being followed in turn by all the rest. Each guest marks the paper he holds, making a cross

when either a name or a verse is wrong, and two crosses when both are incorrect. The papers are then collected, and a prize awarded for the one having the smallest number of crosses.

The Mother Goose idea may be still further developed in the refreshments, as the familiar old rhymes contain many suggestions for eatables, ranging all the way from the story of the old gentleman who "lived upon nothing but victuals and drink," to the curds and whey of Little Miss Muffett, the Pieman's wares, and the stolen pig of the Piper's Son. Of course the menu will include a "Jack Horner Pie," filled with appropriate trifles.

FAMOUS FACES

Cut from magazines, portraits of famous authors, artists, actors and statesmen, and mount each separately on a numbered card. Hang around the walls of the room on the "eye line" in a double row, and supply the guests with papers and pencils, the former bearing duplicate series of numbers, on which to record their guesses at the identity of the pictured faces. It is astonishing to see how difficult it becomes

to place very familiar countenances under such conditions.

THE MAN IN THE MOON

Pin to a long strip of dark colored wrapping paper, hung against the wall, as many twelve-inch disks of white paper as there are players. Allow at least ten inches of space between the disks, and the same margin of wrapping paper above and below. This is to prevent any possible damage to the wall. Blindfold each guest in turn and lead him to one of the disks. Then give him a piece of soft black crayon with instructions to draw the features of the "Old Man in the Moon." The results are certain to be extremely laughable when all the faces are finished and compared.

STOLEN FRUIT

The fruit that has supposedly been stolen and hidden in the following "rubbish heap," may be searched for by the guests, the first to complete the task receiving a prize. For the benefit of the hostess, the hidden names are here printed in italics, but of course would not be

so written in the lists presented to the "searching party."

1. He felt his heart *leap* pleasantly at the prospect.
2. The sugar *pea*, raw or cooked, is excellent food.
3. Armed with a rifle, he will stop *each* violator of the speed law.
4. A famous "*Harlequin*," celebrated on two continents.
5. He sells ostrich *plumes* to American millionairesses.
6. The morning sun revealed a drop of sparkling *nectar* in every flower chalice.
7. While we camped on the *Ramapo*, *Meg* ran, ate and slept like a little savage.
8. Do you remember the old-fashioned *prunella* cloth that our grandmothers wore?
9. There were *some longer* pieces for the elder children.
10. In *Harlem*, once, there lived a Billy goat.
11. The Spanish poet, *Alphonso*, rang endless changes on the theme of love.

PROGRESSIVE PROVERBS

Let there be four tables, seating two couples each. At the first the players are required to straighten out a number of "Jumbled Proverbs," in which the words have been so transposed as to give the old saws a very unfamiliar appearance. For example, the first on the list may run, "He hopes on, a-fasting. Who lives, will die." Despite its familiar ring, it is likely to take

the players several moments to recall the correct form, "He who lives on hopes will die a-fasting." The players each work independently, but the first two at each table to finish their lists pass on to the next, the two winners at the head table coming down to the foot, as in progressive card games.

At the second table, "Paraphrased Proverbs" are to be puzzled out. "Change the meadow's tender green into dryness, while the orb of day beams effulgently," will serve as a sample, being, of course, merely a flowery version of the exhortation to "make hay while the sun shines."

At the third table, the problem is "Pied Proverbs," the words being reduced to a meaningless tangle of letters, a little aid being afforded, however, by the fact that the letters composing each word are grouped separately. Even so, it will take some minutes of guesswork to discover that "Oto yamn kosco lipso het horbt" is only another way of saying "Too many cooks spoil the broth!"

At the final table one or two proverbs are correctly written, and the players are required to

express the same ideas in rhymes of either two or four lines.

ASTRONOMY

This is an "astronomical" game, as the names of various "stars" are to be guessed from the description given below. It is doubtful, however, whether the list will be found in any of the popular text-books on heavenly lore!

1. The right hand side of a ship.
2. Part of the equipment of a laundry.
3. To gaze fixedly.
4. A marine animal.
5. An astrologer.
6. In a stiff, rigid manner.
7. A small bird.
8. That without which nothing can be accomplished.
9. To cause sudden alarm to another.
10. The fate of Mother Hubbard's dog.
11. A small flowering plant.
12. A theatrical celebrity.

The answers are as follows: — 1. Starboard. 2. Starch. 3. Stare. 4. Starfish. 5. Star-gazer. 6. Starkly. 7. Starling. 8. Start. 9. Startle. 10. Starvation. 11. Starwort. 12. Star.

A NUT - CRACK GAME

Write each of the following questions on a separate slip of paper and enclose in an empty

walnut shell, joining the halves of the shell with glue. Make a separate set for each guest, taking care not to get them mixed, and require each to crack his share of nuts, extract the questions and write down the answers in the shortest possible space of time, he who hands in the first complete list being rewarded with one of the imitation papier-mâché nuts, sold by favor shops, in which some amusing trinket is enclosed.

1. Which nut is used to describe a pair of Oriental eyes?
2. Which nut is found in a dairy?
3. Which nut is found in every home?
4. Which nut suggests a popular beverage?
5. Which should be the most nourishing nut?
6. Which nut is awarded to victors?
7. Which nut bears a girl's name?
8. Which nut forms part of the human body?
9. Which nut recalls a familiar proverb?
10. Which nut suggests a favorite summer vegetable, a size of fuel, and a fisherman's jacket?
11. Which nut is found at the seashore?
12. Which nut is both an animal and a receptacle?
13. Which nut has a South American flavor?
14. Which nut is used for illumination?
15. Which nut is always found in the bathroom?
16. Which nut might be expected to grunt?
17. Which suggests an historical nickname?
18. What nut is illustrated by one suffering from unrequited affection?

The answers are as follows: — 1. Almond. 2. Butternut. 3. Walnut. 4. Cocoanut. 5. Bread-nut. 6. Palm-nut. 7. Hazel-nut. 8. Chestnut. 9. Acorn. (“Great oaks from little acorns grow.”) 10. Peanut. 11. Beechnut. 12. Horse chestnut. 13. Brazil-nut. 14. Candle-nut. 15. Soap-nut. 16. Pig-nut. 17. Hickory. (“Old Hickory” for Andrew Jackson.) 18. Pine-nut.

PENNY - WISE

The participants in this amusing contest are likely to be far more “penny-wise” at its close than they were at the beginning! Distribute tally cards with pencils attached, bearing across the top the legend, “A Penny for Your Thoughts,” and below, the following numbered descriptions of objects which enter into the design of the coin in question. The contestants are first required to identify as many of the objects as possible, from memory. At the end of a short period, say ten minutes, a bell is rung, the cards are signed by the holders and collected by the hostess. Another game is played during the interval required for examination, or the time may be occupied by music or conversation. Then a bright new penny, mounted either as a bangle or stick-pin, is presented to the one

having the largest number of correct answers, and the cards are returned to their owners, each receiving also an unmounted penny as an aid to further investigation. At the end of another ten minutes the cards are again collected, and a more substantial prize awarded to the final winner.

1. A place of worship.
2. Votes in both the negative and affirmative.
3. A tropical fruit.
4. What we crave from absent friends.
5. A slang term for scolding.
6. Spring flowers.
7. Part of a whip.
8. The crest of a hill.
9. An important part of a milliner's stock in trade.
10. Conditions.
11. One end of a river.
12. A conspicuous quality in book agents.
13. A small animal.
14. To protect.
15. A reward of victory.
16. Found in every book.
17. A messenger.
18. A girl's delight.
19. To behold.
20. A beverage.

Answers: — 1. Temple. 2. Ayes and noes (eyes and nose). 3. Date. 4. Letters. 5. Jaw. 6. Tulips (two lips). 7. Lash. 8. Brow. 9. Feathers. 10.

States. 11. Mouth. 12. Cheek. 13. Hare (hair).
14. Shield. 15. Wreath. 16. Leaves. 17. One sent
(one cent). 18. Beau (bow). 19. See (C). 20. Tea
(T).

Next give each player as many pennies as he had correct answers, and proceed to hold an auction. The articles offered for sale are in the nature of jokes, each being marked with a misleading label. Thus, a package bearing the legend "The missing link," may be found to contain a link of sausage. "A seal-skin" may prove to be a piece of kid, its edges fastened together with a seal like those used by lawyers. A "ferocious wild animal" may be discovered by looking in the pocket mirror contained in the packages thus labeled, and a "sure cure for headache" may turn out to be a toy hatchet. Any desired number of similar "sells" will readily suggest themselves.

CHRISTMAS ANAGRAMS

This is a little more difficult than some of the previous contests, as the participants are required to form the answers to the question from the letters contained in the word "Christmas."

As in the ordinary game of anagrams, no letter can be used more times than it appears in the original word. Thus, "s" being the only letter that appears twice, the others can only be used once each.

The game can be adapted for use at any other season by changing the key word, first working out a list of words which can be made from letters contained in the original, and then composing questions to fit them.

In order to prolong the fun, another prize may be offered for the greatest number of additional words that can be made from the key word, after the original list has been completed.

1. A rodent.
2. A heavenly body.
3. A kind of resin.
4. To throw down.
5. Opulent.
6. The abbreviated name of a New England State.
7. To be active. Also an action frequently performed in cooking.
8. To assume a pose between lying and standing.
9. A masculine title of respect.
10. A name frequently applied to sailors.
11. A sound used to express contempt.
12. A small car running on rails.
13. A market.

14. Indispensable to the smoker.
15. An article of furniture.
16. Watery vapor in the atmosphere.
17. To besmear.
18. A map.

The words referred to are as follows:

1. Rat. 2. Star. 3. Mastic. 4. Cast. 5. Rich.
6. Mass. 7. Stir. 8. Sit. 9. Sir. 10. Tar. 11. Hiss.
12. Tram. 13. Mart. 14. Match. 15. Chair. 16.
- Mist. 17. Smirch. 18. Chart.

A BABY - SHOW

Each guest is requested to bring a picture of him or herself as a baby, the name being written on the back. These pictures are numbered and hung against the wall, and the players are invited to guess their identity, writing on slips of paper provided for the purpose, the numbers of the pictures and the names of the supposed originals. Also a vote for the prettiest baby. After the papers have been collected, the player having the most nearly correct list, as well as the original of the picture voted the prettiest, is appropriately rewarded, and the hostess may then allow the pictures and signatures to be passed about for examination.

HORSE RACING

Tie five pieces of tape, of equal lengths, to some stationary object. Choose five "horses" and give to each a pair of sharp scissors. Also appoint a bookmaker to arrange bets, toy money being supplied for the purpose. At a given signal, the horses start to cut the tape along the center, the one finishing first of course being the winner. In case of a tie, those finishing together must race again. Knots may be tied in the tape to increase the difficulty, the same number, of course, in each piece. Do not make them too hard, however.

THE CHRISTMAS STOCKINGS

Hang from the mantel, or any convenient place, six stockings, and provide a large tray or wooden chopping-bowl filled with apples, and six wooden spoons decorated with bows of scarlet ribbon. The object of the game is to see who can first fill a stocking with apples, the latter being dipped up, carried the entire length of the room, and deposited in the stocking, with the spoon alone. To touch either stocking or fruit

with the hands disqualifies the player. A definite number of apples is of course agreed upon in advance. When the first six players have finished, a new set repeats the performance, and so on until all have taken part, when the final winner receives a prize in the form of a horse-shoe pin, or other object suggestive of the race-track.

CHAPTER XVI

GAMES, OLD AND NEW

GOING SHOPPING

THE players are seated in a semicircle, facing the leader. Number one says to the latter, "I went shopping to-day." "What did you buy?" returns the leader. Perhaps the reply may be, "A rocking chair," whereupon the speaker begins rocking to and fro, all the other players following suit.

Then number two says, "I went shopping to-day," and the leader asks the same question as before. The answer may be "A pair of shoes," all the players suiting the action to the word by lifting the feet in alternation, as if walking, but still continuing the rocking. Number three may have purchased a pound of tea, with the accompanying motions of drinking from a cup, and number four a piano, which still further increases the difficulty of the acting. The first

player to fail in performing all the required motions simultaneously, or the first to name some purchase which cannot be represented in pantomime, becomes leader in turn, or is compelled to pay a forfeit.

GOSSIP

Let the players be provided with paper and pencil, on which to write in accordance with the following instructions, received from the leader:

1. Write a gentleman's name. (Gentlemen write ladies' names.)
2. Write a date.
3. Yes or no.
4. Yes or no.
5. Write a number.
6. A gentleman's (or lady's) name.
7. A color.
8. Another color.
9. A linear measurement.
10. Yes or no.
11. A date.
12. Write the name of a place.
13. Write the name of a clergyman.
14. Describe a lady's costume. (Gentlemen describe a man's costume.)
15. Yes or no.
16. All write a man's name.

17. All write a lady's name.
18. All describe a lady's costume.
19. A number.
20. Name several articles of food.
21. Name a place.
22. A number.

When the lists are completed, the leader asks each player in turn the following questions, in reply to which he must read what has been written, no matter how absurd.

1. From whom did you receive your first proposal?
(Gentlemen will be asked, "To whom did you make, etc.)
2. What was the date?
3. What did you (she) reply?
4. Have you ever regretted it?
5. How many proposals have you received (made) up to date?
6. Whom have you decided to marry?
7. What color are his (her) eyes?
8. His (her) hair?
9. How tall is he (she)?
10. Do you consider him (her) handsome?
11. When will the ceremony be performed?
12. Where?
13. By whom?
14. What will you wear to be married in?
15. Is that a perfect expression of your taste?
16. Who will be best man at the wedding?
17. Who will be maid of honor?

18. How will she dress?
19. How many guests will be invited?
20. What will be served for the wedding breakfast?
21. Where will you live?
22. How many servants will you keep?

JINGLES

The leader reads a list of rhyming words in pairs, which are written down by the players in the order given. Each is then required to write a jingle introducing all the rhymes. The following example will make the method clear. For purposes of illustration the pairs of rhyming words are printed in italics.

Sweet Kitty had a posy *bed*
Wherein she planted poppies *red*.
Her brother Ben, mischievous *wight*,
Went out and changed them in the *night*
And when they bloomed, — what do you *think?*
Those scarlet poppies all were *pink!* ”

FREAKS

Let each member of the company be supplied with paper and pencil and requested to draw the head of a human being, beast, bird or fish, as he may choose. This he folds over, concealing all but two short marks which show where the

neck is to be joined to the body, and passes the paper to his left-hand neighbor. The latter draws the body of any kind of living creature, folds it over, leaving only a guide line visible, and passes it to the next player, who in turn adds two or four legs, or possibly the tail of a fish. Again the paper is folded over, this time entirely concealing the drawing, and the next in line writes the name of the supposed creature, after which the paper is opened and examined. As there will of course be as many completed "Freaks" as there are guests, the effect is extremely ludicrous when the drawings are compared. For instance, a beast labeled "Bengal tiger" may have an elephant's head, balancing grotesquely on the slim neck and body of a giraffe, which in turn is furnished with the curiously jointed legs of a grasshopper.

SCRAMBO

The players are seated in a row, with the exception of a leader, who stands facing them at a little distance, and gives to each the name of some commodity, such as butter, sugar, flour, etc. Then she announces, for example, "I want

butter and cheese," whereupon the players named quickly change places, the leader meantime trying to slip into one of the vacant chairs. If successful, the player thus ousted becomes leader in turn. If several exchanges are made without the leader's being able to capture a chair, she calls "Scrambo!" when all the players rise and change places. The one left standing after the confusion has subsided, then becomes leader.

PROGRESSIVE INITIALS

The necessary materials are a box of anagram letters for each table, tally cards, and markers. For the latter, the smallest-sized gummed letters may appropriately be used instead of the usual forms. Anagram letters can be obtained at nearly all toy stores.

There may be any desired number of tables, with four players at each. There are no partners, each participant playing an individual game. On every table should be a card indicating the class of words to be used, such as names of cities, men's names, women's names, names of animals, etc., a different class for each.

The letters are turned face down and well shuffled. When the starting bell rings, the head player at each table turns over a letter in such a way that all may see it. The first to call out a name or word with a corresponding initial, which belongs to the class designated for that table, wins the letter. On the other hand, whoever calls by mistake a word of another class, forfeits a letter. The game continues for a specified number of minutes, when the bell is again rung. The player at each table who has won the largest number of letters scores two points, the player with the second largest number scoring one. The two then progress to the next higher table, the winning couple at the head table starting over again at the foot.

FUR AND FEATHERS

The person chosen as leader throws up his hands at every announcement, the players following suit when the statement made is correct, but keeping them upon their knees when one is made that is purposely misleading, the leader's object being to catch them off their guard. For example: Canaries have feathers. (Hands up.)

Beavers have fur. (Hands up.) Geese have feathers. (Hands up.) Cats have feathers. (Leader's hands up. All others remain down.) If any raise their hands by mistake, they must pay a forfeit.

MY GRANDMOTHER'S PANTRY

The company being seated in a circle, somebody starts the game by saying, for instance: "In my grandmother's pantry is currant jam." Number two may say, "In my grandmother's pantry are currant jam and cucumber pickles." Number three, "In my grandmother's pantry are currant jam, cucumber pickles and sardines," and so on, each person adding one more article to those previously mentioned. If any one fails to repeat the list correctly, he drops out of the game, which may be continued until only one remains, or the list becomes too long to be remembered.

GLOBE TROTTERS

The players are seated in a ring and each in turn informs his left-hand neighbor that he is going to visit a certain city and asks what he

shall do there. The names of the cities must begin successively with all the letters of the alphabet, each word of the reply having the same letter for its initial. Each mistake requires the payment of a forfeit. The following example illustrates the method of playing.

1. I am going on a journey to Allegheny. What shall I do there?
Act admirably.
2. I am going on a journey to Buffalo. What shall I do there?
Boil beautiful beets.
3. I am going to Cairo. What shall I do there?
Consult centenarians.
4. I am going on a journey to Detroit. What shall I do there?
Dance dizzily daily.
5. I am going to Edinburgh. What shall I do there?
Eat eighteen eels.
6. My journey is to Fitchburg. What shall I do there?
Fight furious Frenchmen.
7. I am going to Galway. What shall I do there?
Gather gorgeous geraniums.
8. I am going to Halifax. What shall I do there?
Hate heathen heartily.
9. I am journeying to Indianapolis. What shall I do?
Initiate idle inquiries.
10. I am going to Joliet. What shall I do there?
Jape joyously, jarring juvenile Japanese.

11. My journey is to Kimberly. What shall I do there?
Keep kangaroo kennels.
12. I am going to Lexington. What shall I do there?
Love lachrymose lady lamenting languidly.
13. I am journeying to Moscow. What shall I do there?
Make merry magnates manufacture marmalade.
14. My journey is to Nuremberg. What shall I do there?
Need new nightcap.
15. I am going to Oberlin. What shall I do there?
Outwit obdurate opossums.
16. I am going on a journey to Paris. What shall I do there?
Perambulate pensively, penning plaintive pæans.
17. I am traveling to Quebec. What shall I do there?
Question quaint queen.
18. I am going on a journey to Rouen. What shall I do there?
Race riotous rabble, roaring rampageously.
19. I am going to Syracuse. What shall I do there?
Skilfully sell steeped sassafras.
20. My journey is to Trenton. What shall I do there?
Try taming timid tarantula.
21. I am going to Utica. What shall I do there?
Unite unhappy unicorns.
22. I am going to Venice. What shall I do there?
Vend verdant vegetables.
23. I am going on a journey to Winchester. What shall I do there?
Wash wriggling waifs with warm water.
24. I am going to Yucatan. What shall I do there?
Yodel youthfully.

THE NONSENSE ALPHABET

This is an old game, but always amusing. The leader commences with the first letter of the alphabet, somewhat as follows:—

“I love my love with an ‘A’ because she is amiable. I hate her with an ‘A’ because she is abusive. I took her to the sign of the Autocrat, and treated her to apples and almonds. Her name is Arabella and she lives in Atlanta.”

Number two will follow, repeating the same formula, but substituting “B” for “A.”

“I love my love with a ‘B’ because she is benevolent. I hate her with a ‘B’ because she is bigoted. I took her to the sign of the Buzzard and treated her to butter and betel-nuts. Her name is Belinda and she lives in Berlin.”

The other players take the remaining letters of the alphabet in the same manner, only excepting “X” and “Z.”

BEAN BAGS

Appoint two leaders, who “choose sides,” arranging the players in two lines, facing each other, with a small table on which are eight bean

bags, beside each leader. Starting at the word "go," the leaders seize one bag at a time, using only one hand, and pass them down the line, to the lower end, where they are piled on two similar tables. All are then passed back up the line, the side which first gets its bags returned to the starting table, being the winner.

THE REPORTER

One member of the party is requested to write a burlesque newspaper report of the festivities, or the hostess may prepare it in advance. Blanks are left in all the places where adjectives may be used, and each guest is asked to supply an adjective, the suggested words being inserted in the blank spaces in the order received, without regard to fitness. The composition is then read aloud, and is certain to occasion an unlimited amount of hilarity, especially as the names of the various guests are brought in. In the example which follows, the inserted words are italicized.

A most *astounding* company gathered at the home of the *elephantine* Mrs. A——, last Wednesday evening, the occasion being that *sentimental*

lady's *silver-lined* birthday. Many *ill-timed* gifts were presented to the *unexpected* hostess, to whom the affair was an *irresistible* surprise. *Mysterious* recitations and *acrid* music made the *dismal* hours pass all too rapidly, and the *sad* Mr. S—— and *gallant* Miss H—— favored the *officious* spectators with a *pensive* tarantelle that won the *cold* applause of all. The *sour* readings by the *beautiful* Mr. D—— also added greatly to the *angry* enjoyment. A *miserly* banquet, provided by the *tearful* guests, closed the most *hilarious* and *unsuccessful* entertainment of the week.

SLICED QUOTATIONS

Fifty familiar quotations are written upon as many cards, which are then cut in two. The leader holds the fifty cards containing the first parts of the quotations, the remainder being dealt, face up, to the other players. The leader reads the first half of a quotation, and the holder of the second half immediately completes the reading and throws out the card: or if a quicker-witted player discovers it first, he may seize it and force upon his neighbor one of his own cards.

He who first gets rid of all his cards is of course the winner.

BLINDFOLD ART

Draw in duplicate a picture of a girl's face, about twice life size. Pin one copy upon the wall, and from the other cut out the hair, eyes, cheeks and lips, to serve as patterns. Cut by these a complete set for each guest, using colored paper: brown for the hair, pink for cheeks, scarlet for lips, and blue for the eyes. For a small party, a separate tracing of the head can be made for each guest, but for a large company the amount of time and labor involved makes it impracticable. Blindfold each player in turn, lead him before the head, which is pinned to a sheet hung against the wall, and hand him the colored features, one at a time, directing him to pin them in the proper places. If only one outline is used, of course the features will have to be detached after each attempt, to make room for the next player. If there are enough duplicates, however, they may all be pinned on the sheet when completed, and prizes awarded for the most ludicrous.

MATCHING RIDDLES

Write on separate cards, riddles enough to allow six for each person, and on another set of cards, the answers. Shuffle both sets and place face down in separate baskets, letting each player draw at random six cards from each. The game is to match the answers to the questions, to do which it is necessary for the players to trade answers with one another until all the cards are properly paired. This frequently involves the making of a round-about transaction, which increases the complexity of the game, and adds infinitely to the fun. For instance, if A holds a card wanted by B, but B has none that A desires in exchange, B finds himself obliged first to make a trade with C, D, or some other player, for a card of which A stands in need. The first to complete his set wins the game.

For the convenience of the hostess, the following list of suitable riddles is appended.

Why is a tournament like sleep? Answer. It is a nightly (knightly) occupation.

Why is churning like a caterpillar? Answer. It makes the butterfly.

Why is a pup in the ice-box like a vertical line? Answer. Because it is perpendicular. (Purp-in-de-cooler.)

Why is a proclamation like eight drams? Answer. It announces. (An ounce is.)

Why is a pickaninny like a drop of vinegar? Answer. It is a little bit of a nigger. (Of vin-e-gar.)

Why is the telephone like a musical director? Answer. It beats time.

Why is an interesting book like a toper's nose? Answer. It is read (red) to the very end.

Why is necessity like an ignorant attorney? Answer. It knows no law.

Why are women like facts? Answer. They are stubborn things.

What is the safest sea for a ship to navigate during a storm? Answer. Adriatic. (A dry attic.)

Why is a bed-cover like a blister? Answer. Because it is a counterpane. (Counter-pain.)

Why is a temperance hotel like heaven? Answer. No bad spirits are permitted to enter.

Why is a kiss like a sermon? Answer. It requires two heads and an application.

Why is the figure nine like a peacock? Answer. It is nothing without its tail.

Why is a mouse like grass? Answer. Because the cattle eat it. (Cat'll eat it.)

Why is a bald head like Greenland? Answer. It's a great white bare (bear) spot.

APPENDIX

THE tables which follow are included for the convenience of the hostess in planning decorative motifs and working out color schemes and favors for various seasons and occasions.

FLOWERS OF THE MONTHS

In regard to the flowers of the months, as well as to birth stones, there is more or less diversity of opinion. The best authorities, however, agree on two lists for each, one exoteric, and the other esoteric, the former pertaining to the plane or life of matter, and the other to that of the spirit. It will be noticed that the two lists coincide in some particulars.

EXOTERIC

January . .	Wild Rose	July	Daisy
February .	Pink	August . .	Water-lily
March . .	Violet	September .	Poppy
April . . .	Easter Lily	October . .	Cosmos
May	Lily-of-the-Valley	November .	Chrysanthemum
June	Rose	December .	Holly

ESOTERIC

January . . .	Snowdrop	July	Water-lily
February . .	Primrose	August . . .	Poppy
March . . .	Violet	September .	Morning-glory
April . . .	Daisy	October . .	Hop (or Nasturtium)
May . . .	Hawthorne	November .	Chrysanthemum
June . . .	Wild Rose	December .	Holly

(N. B. A few authorities give
the honeysuckle for June)

BIRTH STONES

EXOTERIC

MONTH	STONE	MEANING
January	Garnet	Fidelity
February	Amethyst	Sincerity
March	Bloodstone	Courage
April	Diamond	Innocence
May	Emerald	Happiness
June	Agate	Health
July	Ruby	Love
August	Sardonyx	Conjugal bliss
September	Sapphire	Wisdom
October	Opal	Hope
November	Topaz	Friendship
December	Turquoise	Prosperity

ESOTERIC

December 21 to January 21	Turquoise . .	Honor and preferment
January 21 to February 19	Garnet . . .	Health and psychic power
February 19 to March 21	Amethyst .	Protection from evil
March 21 to April 21 . .	Bloodstone .	Fruitfulness
April 21 to May 22 . . .	Sapphire . .	Prosperity

May 22 to June 22 . . .	Emerald . . .	Success in travel
June 22 to July 24	Agate	Gives luck in connection with legacies and wills
July 24 to August 24 . . .	Ruby . . .	Success in love
August 24 to September 24	Sardonyx .	Health
September 24 to October 24	Chrysolite .	Conjugal happiness and success to judges and lawyers
October 24 to November 23	Opal . . .	Success in warfare and all dangerous pursuits
November 23 to December 23	Topaz . . .	Protects in foreign travel

A VERY ANCIENT ASTROLOGICAL TABLE

January . .	Jacinth or hyacinth . .	Constancy and fidelity
February .	Amethyst	Peace of mind and sobriety
March . .	Bloodstone or jasper . .	Courage and success in dangerous undertakings
April . . .	Sapphire and diamond	Repentance and innocence
May . . .	Emerald	Success in love
June . . .	Agate	Health and longevity
July . . .	Carnelian	Insures against forgetfulness
August . .	Sardonyx or onyx . .	Conjugal felicity
September	Chrysolite	Preservation from folly
October . .	Beryl or opal	Hope
November	Topaz	Fidelity and friendship
December .	Turquoise or ruby . .	Brilliant success of all undertakings

STATE FLOWERS

The following list is quoted from the World Almanac, whose publishers have taken every pains to verify it. As in many states, however,

the floral emblem has been adopted by the vote of students in the public schools, or by general acceptance, rather than by Legislative action, there are occasional differences of opinion, and where this is the case, the second choice is given in parentheses.

Alabama . . .	Goldenrod	Michigan . . .	Apple Blossom
Alaska . . .	Forget-me-not	Minnesota . .	M o c c a s i n Flower
Arkansas . .	Apple Blossom	Mississippi . .	Magnolia
California . .	Golden Poppy	Missouri . . .	Goldenrod
Colorado . .	Columbine	Montana . . .	Bitter Root
Connecticut .	Mountain Lau- rel	Nebraska . . .	Goldenrod
Delaware . .	Peach Blossom	Nevada	Sage Brush
Florida . . .	Orange Blossom	New Mexico . .	Cactus
Georgia . . .	Cherokee Rose	New York . . .	G o l d e n r o d (Rose)
Idaho	Syringa	North Dakota .	Wild Rose
Illinois . . .	Violet	Ohio	Scarlet Carna- tion
Indiana . . .	Corn	Oklahoma . . .	Mistletoe
Iowa	G o l d e n r o d (Wild Rose)	Oregon	Oregon Grape
Kansas	Sunflower	Rhode Island .	Violet
Kentucky . .	G o l d e n r o d (Trumpet Flower)	South Dakota .	Anemone
Louisiana . .	Magnolia	Texas	Blue Bonnet
Maine	Pine Cone and Tassel	Vermont	Red Clover
Maryland . .	Black-eyed Su- san (Golden- rod)	Washington . .	Rhododendron
		West Virginia .	Rhododendron
		Wisconsin . . .	Violet
		Wyoming . . .	Gentian

NATIONAL FLOWERS

United States	Goldenrod	Japan . . .	Chrysanthemum
Canada . . .	Maple Leaf	Mexico . . .	Cactus
Egypt . . .	Lotus	Prussia . . .	Linden
England . . .	Rose	Scotland . . .	Thistle
France . . .	Fleur-de-lis	Saxony . . .	Mignonette
Germany . . .	Corn Flower	Spain . . .	Pomegranate
Holland . . .	Tulip	Switzerland .	Edelweiss
Ireland . . .	Shamrock	Wales . . .	Leek
Italy	Poppy		

SYMBOLISM OF FLOWERS

Anemone .	Frailty	Lily . . .	Purity
Apple Blossom .	Preference	Marigold .	Contempt
Buttercups	Riches	Narcissus .	Self Love
Calla . . .	Magnificent Beauty	Pansy . .	Thoughts
Candytuft	Indifference	Poppy . .	Oblivion
Cowslip .	Youthful beauty	Rose, single	I love you
Daffodil .	Unrequited Love	Rose, bride	Happy love
Dandelion	Coquetry	Moss rose-	
Forget-me-not . .	True love	bud . . .	Confession of love
Foxglove .	Insincerity	Snowdrop .	Friend in Need
Geranium .	Deceit	Sweet Will-	
Gentian .	Virgin pride	iam . .	Gallantry
Goldenrod	Encouragement	White. Vio-	
Heliotrope	Devotion	let . . .	Modesty
Honey-suckle .	Fidelity	Oak . . .	Patriot's crown
Hyacinth .	Sorrow	Bay . . .	Poet's crown
Lilac . . .	Fastidiousness	Myrtle . .	Beauty's crown
		Olive . . .	Token of peace
		Ivy . . .	Wreath of Bacchus

WEDDING ANNIVERSARIES

First	Cotton	Eleventh	Steel
Second	Paper	Twelfth	Linen
Third	Leather	Thirteenth	Lace
Fourth	Fruit and Flowers	Fourteenth	Ivory
Fifth	Wooden	Fifteenth	Crystal
Sixth	Sugar	Twentieth	China
Seventh	Woolen	Twenty-fifth	Silver
Eighth	India Rubber	Thirtieth	Pearl
Ninth	Willow	Fortieth	Ruby
Tenth	Tin	Fiftieth	Golden
		Seventy-fifth	Diamond

NATIONAL COLORS

America, United States of	Red, White and Blue
Argentine Republic	Blue and White
Belgium	Black, Yellow and Red
Brazil	Green and Yellow
Bulgaria	Red, Green and White
Chili	Red, White and Blue
China	Yellow
Cuba	Red, White and Blue
Denmark	Red and White
Ecuador	Red, Blue and Yellow
Egypt	Red and White
France	Red, White and Blue
Germany	Red, White and Black
Great Britain	Red and Blue
Greece	Blue and White
Hawaii	Red, White and Blue
Italy	Red, White and Green
Ireland	Emerald Green
Japan	Red and White
Mexico	Red, White and Green
Morocco	Red and White
Netherlands	Red, White and Blue

Panama	Red, White and Blue
Peru	Red and White
Portugal	Blue and White
Roumania	Blue, Yellow and Red
Russia	Red, White and Blue (Imperial flag yellow)
Scotland	Red and Yellow
Siam	Red and White
Spain	Red and Yellow
Sweden	Red, Blue and Yellow
Switzerland	Red and White
Turkey	Red and White
United States of Colombia.	Red, Blue and Yellow
Uruguay	Blue and White
Venezula	Red, Blue and Yellow

HOLIDAYS

PRINCIPAL LEGAL HOLIDAYS IN THE UNITED STATES

- January 1. New Year's Day: in all States except Kansas and Massachusetts. In the District of Columbia and Alaska.
- February —. Mardi Gras in the Parish of Orleans, Louisiana
- February 12. Georgia Day: in Georgia.
- February 12. Lincoln's Birthday: in California, Colorado, Connecticut, Delaware, Illinois, Iowa, Indiana, Kansas, Michigan, Minnesota, Montana, Nevada, New Jersey, New York, North Dakota, Pennsylvania, South Dakota, Utah, Washington, West Virginia, and Wyoming.
- February 22. Washington's Birthday: in all the States, District of Columbia and Alaska.
- April 19. Patriots' Day: in Maine and Massachusetts.
- April 26. Confederate Memorial Day: in Alabama, Florida, Georgia and Mississippi.
- May 10. Confederate Memorial Day: in North and South Carolina.
- May 30. Decoration Day: in all the States except Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and Texas. Also in District of Columbia and Alaska.

July 4. Independence Day: in all States, District of Columbia and Alaska.

September —. Labor Day: in all the States, District of Columbia and Alaska.

October 12. Columbus Day: in Arkansas, California, Colorado, Connecticut, Delaware, Idaho, Illinois, Indiana, Kansas, Kentucky, Maryland, Massachusetts, Michigan, Missouri, Montana, New Jersey, New York, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont and Washington.

November —. Thanksgiving Day. (Usually the last Thursday in the month.) Observed in all the States, District of Columbia and Alaska, though not a statutory holiday in all.

December 25. Christmas Day: in all States (except Kansas) and District of Columbia and Alaska.

OLD ENGLISH HOLIDAYS

On account of the picturesque rites and legends with which they are associated, the celebration of these ancient festivals is growing in favor amongst Americans.

January 6. Twelfth Day: the previous evening is Twelfth Night of many social rites.

February 2. Candlemas

March 25. Lady Day

June 24. Midsummer Day

July 15. St. Swithin's Day

August 1. Lammas Day.

Originally the festival of the wheat harvest.

September 29. Michaelmas

November 1. All-Hallowmas

November 11. Martinmas

December 28. Childermas (Holy Innocents' Day)

COLORS OF THE PRINCIPAL COLLEGES IN THE UNITED STATES

NAME	LOCATION	COLORS
Adelphi College . . .	Brooklyn, N. Y.	Brown and Gold
Agricultural and Mechanical College of Texas	College Station, Texas	Red and White
Alabama Polytechnic Institute	Auburn, Ala. . .	Orange and Blue
Alfred University . . .	Alfred, N. Y. . .	Royal Purple and Old Gold
Amherst College	Amherst, Mass. . .	Purple and White
Atlanta University . . .	Atlanta, Ga. . . .	Gray and Crimson
Barnard College	New York, N. Y.	Light Blue and Yellow
Bates College	Lewiston, Me. . . .	Garnet
Baylor University	Waco, Tex.	Green and Gold
Boston University	Boston, Mass. . . .	Scarlet and White
Bowdoin College	Brunswick, Me. . . .	White
Brigham Young College . .	Logan, Utah	Crimson
Brown University	Providence, R. I. . .	Brown and White
Bryn Mawr College	Bryn Mawr, Pa. . . .	Yellow and White
Bucknell University	Lewisburg, Pa. . . .	Orange and Blue
Butler College	Indianapolis, Ind. . .	Blue and White
Carlisle Indian School . .	Carlisle, Pa.	Red and Old Gold
Case School of Applied Science	Cleveland, O.	Brown and White
Colgate University	Hamilton, N. Y. . . .	Maroon
College of the City of New York	New York, N. Y.	Lavender and Black
Colorado Agricultural College	Ft. Collins, Col. . .	Green and Gold
Colorado College	Colorado Springs, Col.	Black and Gold
Columbia University	New York, N. Y.	Light Blue and White
Cornell College	Mt. Vernon, Iowa . .	Purple and White
*Cornell University	Ithaca, N. Y.	Carnelian and White
Creighton University	Omaha, Neb.	Blue and White

Dakota Wesleyan University	Uni-	Mitchell, S. Dak.	Royal Blue and White
Dartmouth College	. .	Hanover, N. H.	Dark Green
Denison University	. .	Granville, O.	Red
De Pauw University	. .	Greencastle, Ind.	Old Gold
Drake University	. . .	Des Moines, Iowa	Yale Blue and White
Drury College	. . .	Springfield, Mo.	Scarlet and Gray
Earlham College	. . .	Richmond, Ind.	Yellow and Cream
Fordham University	. .	Fordham, New York, N. Y.	Maroon
Franklin and Marshall College		Lancaster, Pa.	Blue and White
Georgetown University	. .	Washington, D.C.	Blue and Gray
George Washington University		Washington, D.C.	Buff and Blue
Grinnell College	. . .	Grinnell, Iowa	Scarlet and Black
Harvard University	. .	Cambridge, Mass.	Crimson
Heidelberg University	. .	Tiffin, O.	Black, Orange and Red
Hillsdale College	. . .	Hillsdale, Mich.	Ultramarine
Howard University	. . .	Washington, D.C.	Blue and White
Illinois State Normal University		Normal, Ill.	Red and White
Illinois Wesleyan University		Bloomington, Ill.	Green and White
Indiana University	. . .	Bloomington, Ind.	Crimson and Cream
Iowa State College	. .	Ames, Iowa	Cardinal and Gold
Iowa Wesleyan University		Mt. Pleasant, Ia.	White and Purple
Johns Hopkins University		Baltimore, Md.	Black and Old Gold
Kansas Wesleyan University		Salina, Kan.	Purple and Old Gold
Lafayette College	. . .	Easton, Pa.	Maroon and White
Lehigh University	. . .	S. Bethlehem, Pa.	Brown and White
Leland Stanford Jr. University		Stanford University, Cal.	Cardinal
Louisiana State University		Baton Rouge, La.	Old Gold and Purple
Marietta College	. . .	Marietta, O.	Navy Blue and White

Marquette University	Milwaukee, Wis.	Blue and Gold
Maryville College	Maryville, Tenn.	Orange and Garnet
Massachusetts Institute of Technology	Boston, Mass.	Cardinal and Gray
Miami University	Oxford, O.	Red and White
Michigan Agricultural College	E. Lansing, Mich.	Green
Monmouth College	Monmouth, Ill.	Red and White
Montana State College	Bozeman, Mont.	Blue and Gold
Mt. Holyoke College	S. Hadley, Mass.	Blue
New Orleans University	New Orleans, La.	Tan and Blue
Normal College	New York, N. Y.	Lavender and White
New York University	New York, N. Y.	Violet
North Carolina State Normal and Indian College	Greenboro, N. C.	White and Gold
Oberlin College	Oberlin, O.	Crimson and Gold
Ohio Northern University	Ada, O.	Orange and Black
Ohio State University	Columbus, O.	Scarlet and Gray
Ohio University	Athens, O.	Olive Green and White
Oregon Agricultural College	Corvallis, Ore.	Orange
Otterbein University	Westerville, O.	Cardinal and Tan
Pennsylvania State College	State College, Pa.	Navy Blue and White
Pratt Institute	Brooklyn, N. Y.	Yellow + Black
Princeton University	Princeton, N. J.	Orange and Black
Purdue University	Lafayette, Ind.	Old Gold and Black
Radcliffe College	Cambridge, Mass.	Crimson and White
Rensselaer Polytechnic Institute	Troy, N. Y.	Cherry and White
Rutgers College	New Brunswick, N. J.	Scarlet
Simmons College	Boston, Mass.	Blue and Gold
Smith College	Northampton, Mass.	White
State University of Kentucky	Lexington, Ky.	Blue and White
State University of Iowa	Iowa City, Iowa	Old Gold

Stevens Institute of Technology	Hoboken, N. J.	Silver Gray and Cardinal
St. Francis Xavier College	New York, N. Y.	Maroon and Blue
St. Lawrence University	Canton, N. Y.	Scarlet and Brown
St. Louis University	St. Louis, Mo.	Blue and White
Syracuse University	Syracuse, N. Y.	Orange
Talladega College	Talladega, Ala.	Crimson and Azure
Temple College	Philadelphia, Pa.	Cherry and White
Tufts College	Tufts College, Mass.	Brown and Blue
Tuskegee Normal Indian Institute	Tuskegee, Ala.	Crimson and Yellow
University of Arkansas	Fayetteville, Ark.	Cardinal
University of California	Berkeley, Cal.	Blue and Gold
University of Chicago	Chicago, Ill.	Maroon
University of Georgia	Athens, Ga.	Red and Black
University of Idaho	Moscow, Ida.	Silver and Gold
University of Illinois	Urbana, Ill.	Orange and Blue
University of Kansas	Lawrence, Kan.	Crimson and Blue
University of Louisville	Louisville, Ky.	Scarlet and Black
University of Maine	Orono, Me.	Light Blue
University of Michigan	Ann Arbor, Mich.	Maize and Azure
University of Minnesota	Minneapolis, Minn.	Gold and Maroon
University of Mississippi	Oxford, Miss.	Red and Blue
University of Missouri	Columbia, Mo.	Black and Old Gold
University of Nebraska	Lincoln, Neb.	Scarlet and Cream
University of North Carolina	Chapel Hills, N. C.	White and Blue
University of North Dakota	Grand Forks, N. D.	Pink and Green
University of Notre Dame	Notre Dame, Ind.	Old Gold and Marine Blue
University of Oregon	Eugene, Ore.	Green and Lemon Yellow
University of Pennsylvania	Philadelphia, Pa.	Red and Blue
University of Pittsburgh	Pittsburgh, Pa.	Blue and Gold
University of Puget Sound	Tacoma, Wash.	Maroon and White

University of Rochester .	Rochester, N. Y.	Yellow
University of South Carolina	Columbia, S. C.	Garnet and Black
University of South Dakota	Vermilion, S. D.	Vermilion
University of Southern California	Los Angeles, Cal.	Gold
University of Tennessee .	Knoxville, Tenn.	Orange and White
University of Texas . .	Austin, Tex. . .	Orange and White
University of Utah . .	Salt Lake City, Utah	Crimson and Silver
University of Vermont .	Burlington, Vt. .	Green and Gold
University of Virginia .	Charlottesville, Va.	Orange and Blue
University of Washington	Seattle, Wash. .	Purple and Gold
University of Wisconsin .	Madison, Wis. .	Cardinal
University of Wooster .	Wooster, O. .	Black and Old Gold
U. S. Military Academy	West Point, N. Y.	Black, Gold and Gray
U. S. Naval Academy .	Annapolis, Md. .	Blue and Gold
Utah Agricultural College	Logan, Utah . .	White and Blue
Valparaiso University . .	Valparaiso, Ind. .	Old Gold and Bright Brown
Vanderbilt University .	Nashville, Tenn. .	Black and Gray
Vassar College	Poughkeepsie, N. Y.	Rose and Gray
Virginia Polytechnic Institute	Blacksburg, Va. .	Orange and Maroon
Walden University . . .	Nashville, Tenn. .	Black and Red
Washburn College . . .	Topeka, Kan. . .	Yale Blue
Washington and Lee University	Lexington, Va. .	Blue and White
Washington State College	Pullman, Wash. .	Crimson and Gray
Washington University .	St. Louis, Mo. .	Myrtle and Maroon
Wellesley College . . .	Wellesley, Mass. .	Deep Blue
Western Reserve University	Cleveland, O. . .	Crimson and White
W. Virginia University .	Morgantown, W. Va.	Old Gold and Blue
Whitman College . . .	Walla Walla, Wash.	Navy Blue and Maize

William and Mary Col- lege	Williamsburg, Va.	White and Orange
Williams College	Williamstown, Mass.	Royal Purple
Wilson College	Chambersburg, Pa.	Silver and Light Blue
Wittenberg College . . .	Springfield, O. . .	Cream and Cardinal
Worcester Polytechnic Institute	Worcester, Mass.	Crimson and Steel Gray
Yale University	New Haven, Ct. .	Blue

NICKNAMES OF STATES

Alabama	Land of Flowers
Arkansas	Bear State
California	Golden State
Connecticut	Nutmeg State
Colorado	Centennial State
Delaware	Blue Hen State
Florida	Peninsula State
Georgia	Cracker State
Illinois	Prairie State
Indiana	Hoosier State
Iowa	Hawkeye State
Kansas	Garden of the West, also Jay-hawker State
Kentucky	Blue Grass State
Louisiana	Pelican or Creole State
Maine	Pine Tree State
Maryland	Old Line State
Massachusetts	Old Bay State
Michigan	Wolverine State
Minnesota	Gopher State
Mississippi	Bayou State
Missouri	Bullion State
Montana	Singed Cat State
Nevada	Silver State
New Hampshire	Granite State
New Jersey	Garden State

New York	Empire State
North Carolina	Tar Heel or Turpentine State
Ohio	Buckeye State
Oregon	Webfoot State
Pennsylvania	Keystone State
Rhode Island	Little Rhody
South Carolina	Palmetto State
Texas	Lone Star State
Utah	Honey-Bee State
Vermont	Green Mountain State
Virginia	Old Dominion or Mother of Presidents
West Virginia	Panhandle State
Wisconsin	Badger State

HALLOWE'EN STUNTS

THE TEST OF THE THREE LUGGIES

The "luggies" may be ordinary bowls set in a row upon the hearth, one being filled with milk, one with water, and the third left empty. One by one the maidens kneel before the hearth, when they are blindfolded and told to dip the right forefinger into one of the bowls, that containing milk signifying marriage to a bachelor; the one filled with water, that the spouse will be a widower; while to dip into the empty bowl is prophetic of spinsterhood.

CANDLE TESTS

The old “stunts” of holding a lighted candle and eating an apple before a mirror, or of walking down cellar backward at midnight, carrying a lighted candle and hand-glass, are too well known to require description. Less generally familiar, perhaps, is the “candle puffing” trick, in which a lighted candle is placed upon a table, before which a maiden is blindfolded and turned around three times. She must then try to blow out the candle flame, the number of “puffs” necessary to accomplish this feat indicating the number of years which may be expected to elapse before she becomes a wife.

A fourth test is to name several lighted candles and place them on the sill of an open window where there is a strong draught, the last to be extinguished representing the life partner.

THE RIBBON TEST

Make a series of small ribbon bows, of different colors, and attach to the back of each a folded slip of paper on which is written one of the following couplets. Pass the bows around

on a tray, letting each guest choose one. When all have made a selection, the "fortunes" should be opened and read aloud in turn.

Choose the bow of violet hue,
You'll have a lover fond and true.

The bow of pink will bring you luck:
A lover young and full of pluck.

Gladly take the bow of green,
'Twill bring you gold and gems, I ween.

You'll soon move to another town
If you choose the bow of brown.

She who takes the bow of red
Will live alone and never wed.

Do not choose the bow of blue,
Else you'll wed, not one, but two.

If you draw the bow of white,
Your own true love you'll see to-night.

The interest can be increased by having the prophecies written in invisible ink, so that the papers appear blank until heated over the flame of a candle.

THE WISHING RING

Fill a bowl compactly with flour, pressing the latter down as solidly as possible. Turn it out

on a plate, like a mold of jelly, and lay a ring on the top. Two persons are supplied with ordinary table knives, and after each has silently made a wish, they proceed alternately to cut slices from the mold of flour, trying not to disturb the ring. As the column of flour grows smaller and smaller, the excitement grows more intense, until finally one of the players causes the ring to fall, thereby losing his wish.

APPLE BOBBING

A touch of novelty may be imparted to this ancient but always popular Hallowe'en rite by inserting in four of the apples a ring, coin, thimble, and button, respectively, and in each of the remaining ones, a "fortune," written upon a slip of paper which is folded and wrapped in paraffine paper.

THE EGG TEST

Separate the white from the yolk of a perfectly fresh egg, and drop it into very cold water. The occupation of the future partner is then predicted from the shapes which it assumes.

SNAP-DRAGON

Place a handful of raisins in a saucer, pour alcohol over, and ignite it. Let each player make a wish, and then try to see how many raisins he can "snap" out of the saucer in one trial, without burning his fingers. The one who secures the largest number will get his wish.

THE DREAM TEST

Point your slippers toward the street,
Tie your garters 'round your feet.
Cross your stockings 'neath your head,
And dream of him you'll surely wed.

Another dream test is as follows: Let a maiden eat three crackers and a teaspoonful of salt, without drinking anything, and get into bed backward, while repeating,

"Witches, witches, grant to me
That in my dreams my love I'll see."

She will then dream that the man whom she will wed brings her a drink of water.

THE TWO MATCHES

Drop a little melted candle wax on a plate, and in it stand two matches about an inch apart,

holding them upright until the wax hardens sufficiently to keep them erect. Then name one for the person making the test, and the other for some one of the opposite sex, and set them afire. The manner in which they burn indicates whether or not the course of true love will run smooth. If one burns faster than the other, the love of the person for whom it is named will burn itself out more quickly than will that of the other. If they lean toward each other by degrees, and particularly if they touch, a happy marriage is assured; while if they fall apart, a quarrel and final separation are predicted.

THE ALPHABETICAL TEST

Cut from a newspaper, all the letters of the alphabet, and place them face down on the surface of a basin of water upon retiring, setting the basin on a chair at the foot of the bed. In the morning, the letters forming the initials of the future husband's name will be discovered right side up.

